

Shôtôkan-Kata

Up to Black Belt

*A Reference Book for
Karate Kata Shôtôkan Style*

松
濤
館
型



Fiore Tartaglia

Vol. 1





Karate begins with respect ...

Shôtôkan-Kata
Up to Black Belt
A Reference Book for
Karate Kata Shôtôkan Style

Publisher:

Spectra – Design & Verlag

Eichenstraße 8

D-73037 Göppingen

www.budo-books.com

The iPhone app „[ShotokanPro](#)“ and „[ShotokanKata](#)“ to the book.

**Disclaimer:**

The authors and publisher of this material are NOT RESPONSIBLE in any manner whatsoever for any injury that may occur through reading or following the instructions in this book.

The activities, physical or otherwise, described in this material may be too strenuous or dangerous for some people, and the reader should consult a physician before engaging in them.

All rights for all types of distribution and for all media, in whole or in reserve.

First print edition 2000

ISBN: 978-3-9809081-0-8

eBook edition 2012

Copyright by Fiore Tartaglia, Göppingen / Germany
All rights reserved.

Concept, design, drawings:

Spectra – Design & Verlag

eISBN: 978-3-9813239-3-1

Introduction

Who has not been through this? You learn a kata, you practice it a few times, and then put it aside. And so it often happens that, in the middle of performing the kata, the karateka is not sure of the sequence and no longer knows how to continue the kata.

"If only I could find some place to look it up," he thinks, "I'd soon master the whole sequence."

This book is meant to be that desired reference book.

It was important to show all the katas up to the first dan. The book also had to be clearly organized with graphics that would answer the most important technical questions. Above all, there had to be clear illustrations of the kata sequences that would focus upon a single perspective. In some cases, to further clarify techniques shown in the front stance, a side view is also shown. You will also find simplified enbusens. Additionally, the front-cover flap has a legend that, when opened up, provides a quick reference for all the symbols used to show how a specific technique should be performed. It was not easy to decide which part of a technique to show. Some parts of a kata are often practiced in different ways. I have tried to show the current version, or the one that best reflects the meaning of the kata. I hope you won't mind, therefore, if you find solutions in this book that differ slightly from what you have been taught.

One thing this book cannot do: It can never take the place of the instructor. There are too many details in a kata that cannot be covered and too many aspects that should not be covered!

Karate-dô and Kata

Karate-dô, the way of the empty hand, is today a sport, a method of self-defense, a physical exercise, a philosophy of life ...

Having originated in Okinawa on the Ryûkyû Islands south of Japan, today karate is practiced around the world. The most important techniques are kicks, punches, and blocks. As a traditional, weaponless, martial arts discipline, karate seeks effectiveness in combat as well as an ethical lifestyle through constant improvement of one's character.

The tradition demands that karate never starts with an attack. This principle is always practiced. All kata, therefore, start with a blocking technique. With most of the prescribed partner exercises the attacker will be defeated. Kata is translated as "form" and means aesthetic execution of prescribed movements. In Japanese culture kata is found everywhere, even in art.

There are several styles of karate. The most popular are: Shôtôkan, Gôjû-ryû, Wadô-ryû, Shôrin-ryû, and Shitô-ryû. Shôtôkan karate was founded by Gichin Funakoshi (1868–1957), who is also known as "the father of the modern karate."

Funakoshi taught in his dôjô the fifteen classic Okinawan katas: the five Heian, the three Tekki, Bassai dai, Jion, Kankû dai, Empi, Hangetsu, Jitte, and Gankaku.

These were followed by eleven more katas: Bassai shô, Kankû shô, Chinte, Ji'in, Nijû shi ho, Sôchin, Unsu, two Gojû shi ho, Wankan, and Meikyô.

These are the twenty-six Shôtôkan katas. There are an

additional three "Taikyoku" and the "Ten no kata" (fight kata) developed by Funakoshi's son Yoshitaka. From these katas only the first Taikyoku is practiced nowadays.

The names of the Shôtôkan kata were translated into Japanese by Gichin Funakoshi, since originally they were a mixture of the original Chinese names and the dialect from Okinawa. The Chinese heritage of karate is reflected in, for example, the name "Tôde" (Chinese hand). Later, at the end of the twenties, Gichin Funakoshi changed the character for "Tô" (China) to "kara" (empty).

The traditional aspects of karate-dô are mainly transmitted to us, above all, through kata. In kata the different styles of karate can still be discerned, whereas in kumite these differences are no longer quite as evident.

Karate arose mainly in three villages of Okinawa. The karate terms were named after the village names: Shuri-te, Tomari-te, and Naha-te (together: Okinawa-te). To Shuri-te belongs Gojû shi ho, Chinte, and Bassai (which eventually arose in Tomari-te as well). Empi, Jion, Ji'in, Jitte, Wankan, and Gankaku are categorized as Tomari-te, whereas Hangetsu belongs to Naha-te. Gichin Funakoshi split the kata into two groups: Shôrin (characterized by lightness and speed) and Shôrei (strong and powerful).

The kata Taikyoku, Heian, Bassai, Kankû, Empi, and Gankaku belong to the Shôrin style. Tekki, Jitte, Jion, and Hangetsu to the Shôrei style.

Kata is also combat – a fight against multiple imaginary opponents who attack from different directions. A very important aspect of kata is also the study of unusual blocking, attacking, and close combat techniques, which are

of course not applicable in kumite competition. However in self-defense they find a variety of applications.

Unfortunately many karateka treat kata as just a compulsory program. But a kata can always be interesting and therefore develop its own special beauty. The variety and educational impact of a kata is often underestimated because many of its aspects are rarely practiced.

To practice a kata correctly, keep the following points in mind:

- A kata starts and ends always at the same point of the enbusen.
- The eyes should always be focused on the imaginary opponent, especially when changing directions:
first look, then move.
- Each kata has its own rhythm that characterizes the kata and partly influences the performance of the techniques. Examples of extremely diverse rhythms are Bassai dai (powerful/stable), Empi (light/dynamic), and Hangetsu (tense/static).
- Correct breathing enables the maximum kime during the performance of the techniques, and supports the kata's rhythm.
- To set a focal point the kiai must accompany the prescribed techniques.
- Knowledge of bunkai – application of techniques – is a basic requirement for performing a good kata. Only then, out of the raw collection of techniques, can a kata be developed with movements that allow practical applications in fighting and self-defense situations.
- The term "uke" means defense and is not merely a pure

blocking technique. If properly performed it can be used for finishing a fighting situation as well.

- With "oi komi" (drifting in) it should be considered a defense that represents a simultaneous attack. Hence, the technique must be performed accordingly.

- The constant repetition of a single kata is naturally important in order to absorb the techniques, schemes, and rhythms, and thereby reach the ability to engage with its deeper aspects.

- An "open spirit" will keep us from the routine and inflexible practice of kata and kumite in the "typical" way. Only through experimenting with different possibilities we can learn new approaches, which we would otherwise never encounter.

"Kata hitotsu sannen" – To learn a kata you need three years. This Japanese saying makes clear how demanding a kata is and how much time and heart we have to invest to thoroughly learn a kata.

Acknowledgments

There is a Japanese saying, "No street is long with a friend along."

I can really confirm this. Some people who stand close to me have supported me in various ways. Only with their help this book could have been written, and through their constructive contributions (not only karate-wise, but also conceptionally) the content has gained in quality.

Above all I received support from my friends Nicole and Bernd Weinreich. They sacrificed a lot of their precious spare time for me. In realizing the graphics, I received special help from Bianca Schelling and Stefan Heidle.

The list of people who, among others, helped me with motivation, starts with my wife, Paola, and ends with my former karate instructor, Karl-Heinz Schmid.

For the English version I would like to thank Karin Gairing and Francesca Drago.

I also got support from Schlatt, who kindly allowed me to use Japanese characters from his book *Shôtôkan no Hyakkajiten* (The *Shôtôkan*-Karate Dictionary).

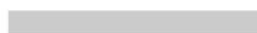
I would like to take this opportunity to say a warm thank you to all.

Legend

Start or end of kata, as well as finished techniques (mostly with kime). The nonshaded graphics are, as a rule, interim movements.



Fast



Slow, without kime



Slow, with kime



Sanbon-principle



Pause



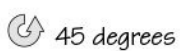
Step



Sliding step



Change of direction



Turn without step



Side view



The Author



Fiore Tartaglia was born in 1958 in Eboli, South-Italy. He started practising karate at the age of sixteen years and passed his blackbelt test in 1979 in Sicily. Shortly after he founded a Jûdô and Karate dôjô with two friends.

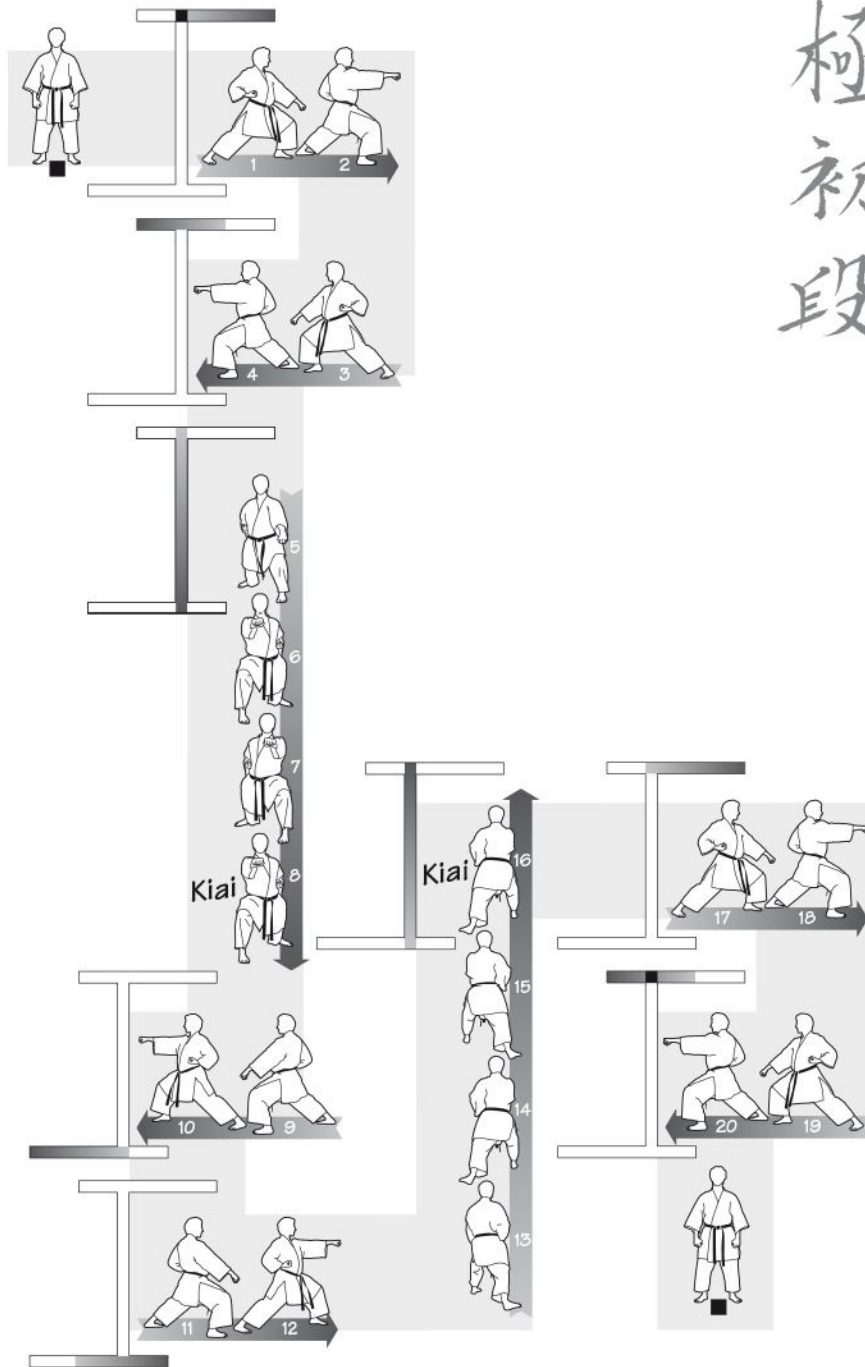
In 1980 he moved to Germany and continued his training at the Karate dôjô Nippon in Göppingen. Tartaglia later moved to Karate dôjô Dôkan, Eislingen, where he continues to train. At the same time he runs a karate school (Karate dôjô Taikikan) together with a friend. Today he wears the sixth dan and is a B-level examiner for the German Karate Federation (DKV).

Since 1982 he has worked as a professional graphic designer in Germany and, since 1985, in his own advertising agency in Göppingen. The designer-karateka combination galvanized the impulse for writing this book and made its realization in the present professional form possible.

Taikyoku shodan

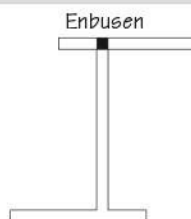
Taikyoku shodan 太極初段

At a Glance



太極初段

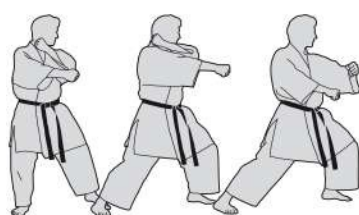
Taikyoku shodan



First Cause, Level 1



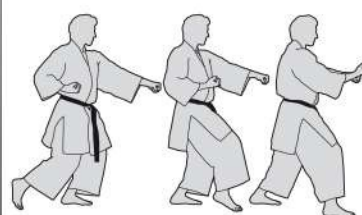
Yoi
Hachi Ji dachi



90°



Gedan barai
Zenkutsu dachi



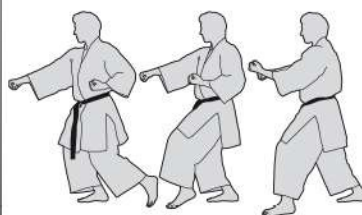
Chudan oi zuki
Zenkutsu dachi



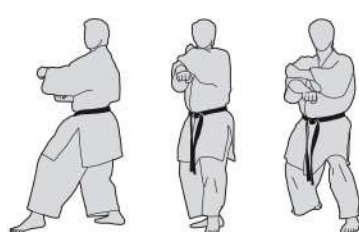
180°



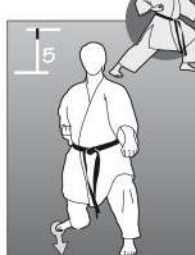
Gedan barai
Zenkutsu dachi



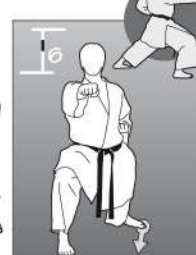
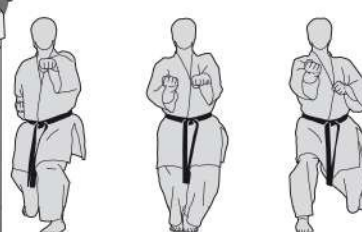
Chudan oi zuki
Zenkutsu dachi



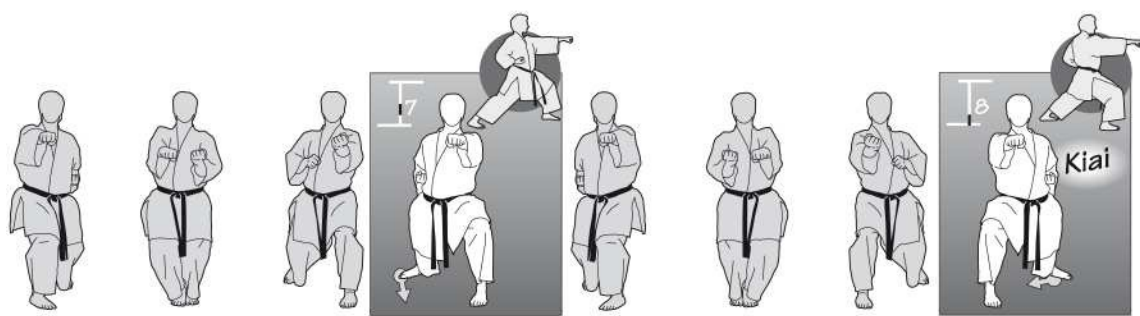
90°



Gedan barai
Zenkutsu dachi

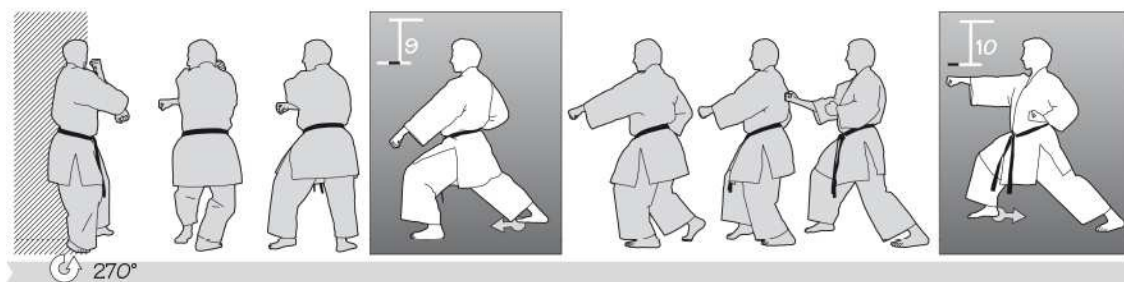


Chudan oi zuki
Zenkutsu dachi



Chûdan oi zuki
Zenkutô dachi

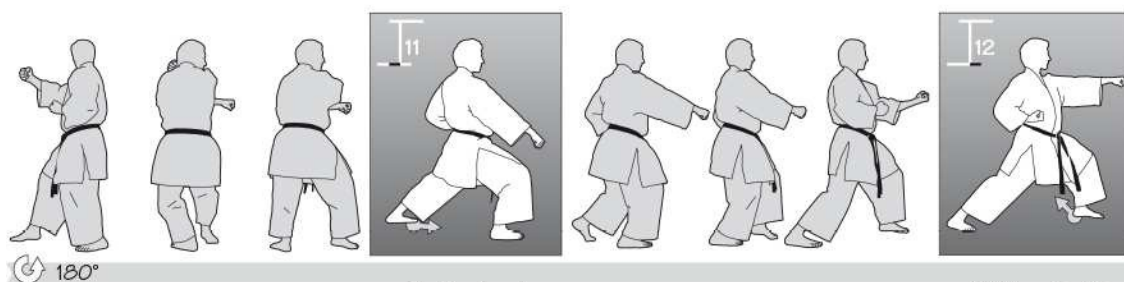
Chûdan oi zuki
Zenkutô dachi



270°

Gedan barai
Zenkutô dachi

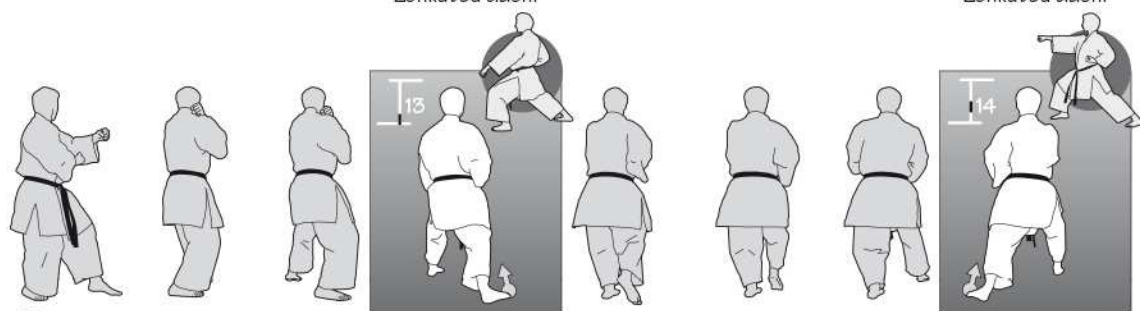
Chûdan oi zuki
Zenkutô dachi



180°

Gedan barai
Zenkutô dachi

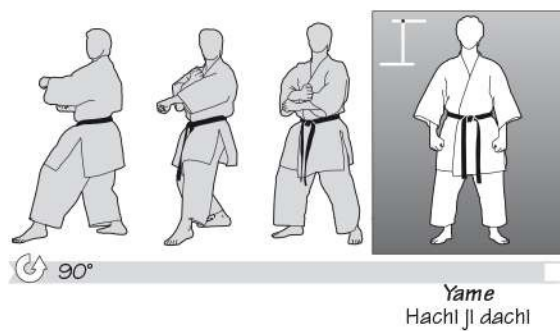
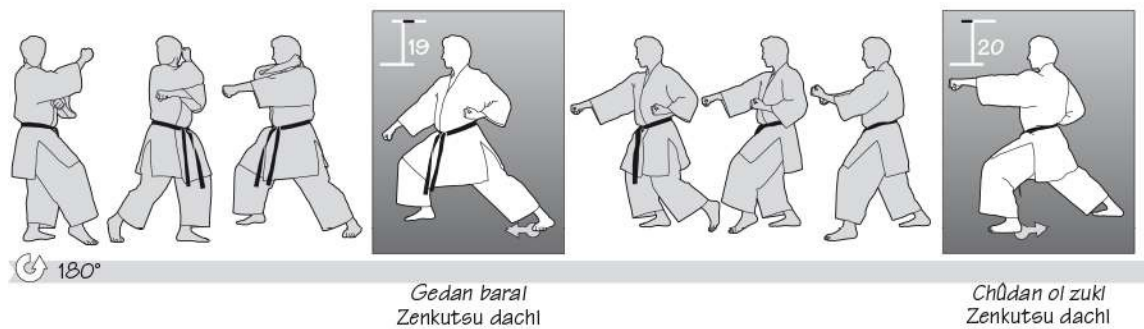
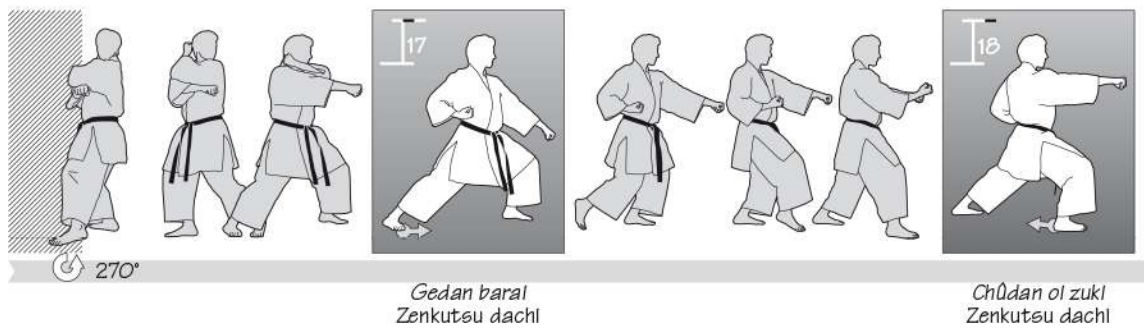
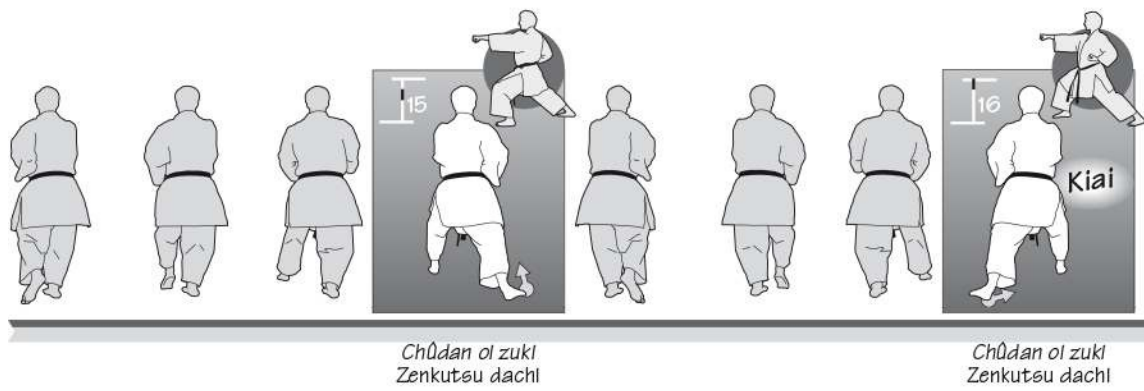
Chûdan oi zuki
Zenkutô dachi



90°

Gedan barai
Zenkutô dachi

Chûdan oi zuki
Zenkutô dachi



The Taikyoku series consists of three katas. The enbusens, as well as the amount of blocking and striking techniques, are the same. Since the techniques of all three katas are very similar, we practice only the first one.

Taikyoku shodan is a kata for beginners and at the same time a step toward Heian shodan (the enbusen is similar to the first Heian kata).

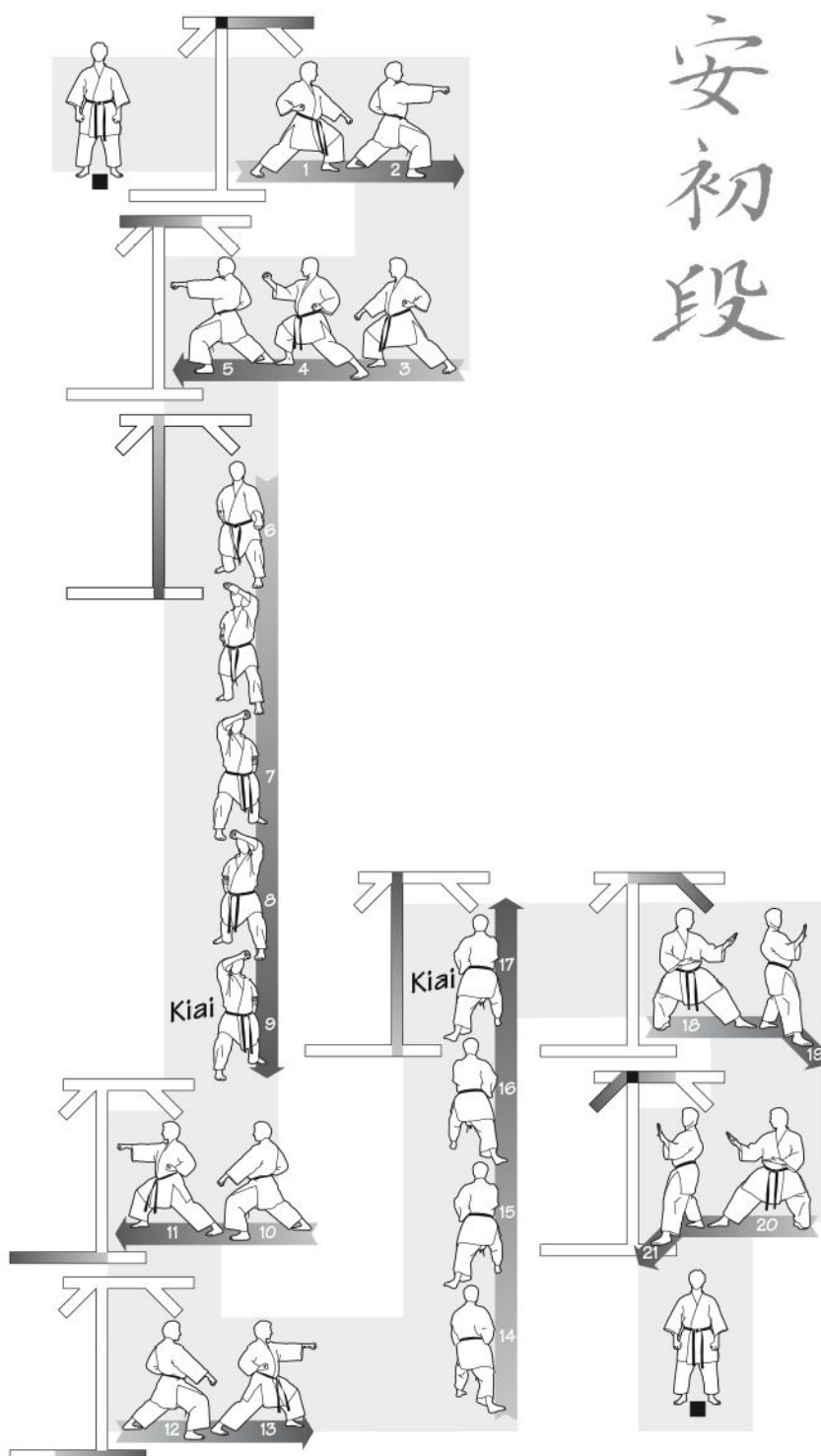
Every karateka who has learned the first blocking and striking techniques can also start working on this kata, which enables him to learn and practice the combination of the zenkutsu dachi stance with techniques and three different turns.

Duration: About 30 seconds

Heian shodan

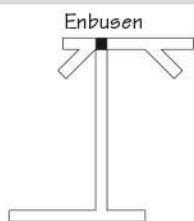
Heian shodan 平安初段

At a Glance

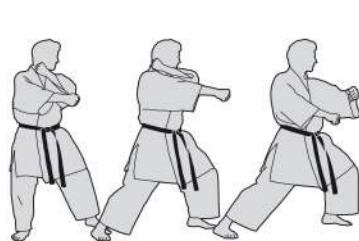


平 *Heian shodan* 安 初 段

Peaceful Mind, Level 1



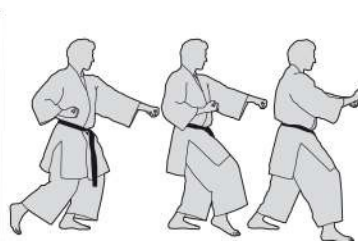
Yoi
Hachi ji dachi



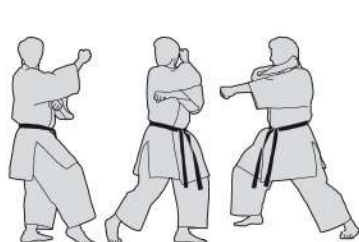
90°



Gedan barai
Zenkutsu dachi



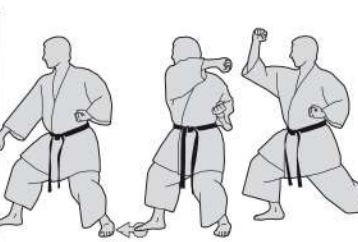
Chudan oi zuki
Zenkutsu dachi



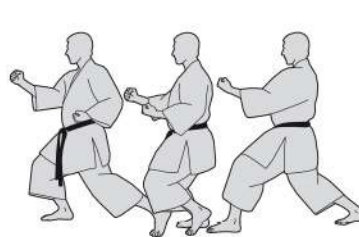
180°



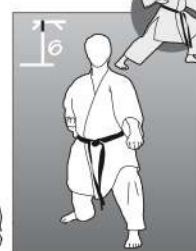
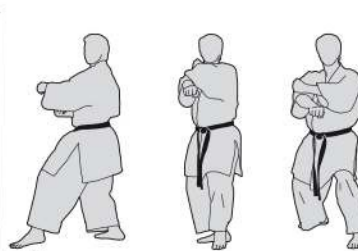
Gedan barai
Zenkutsu dachi



Chudan tettouji uchi
Zenkutsu dachi

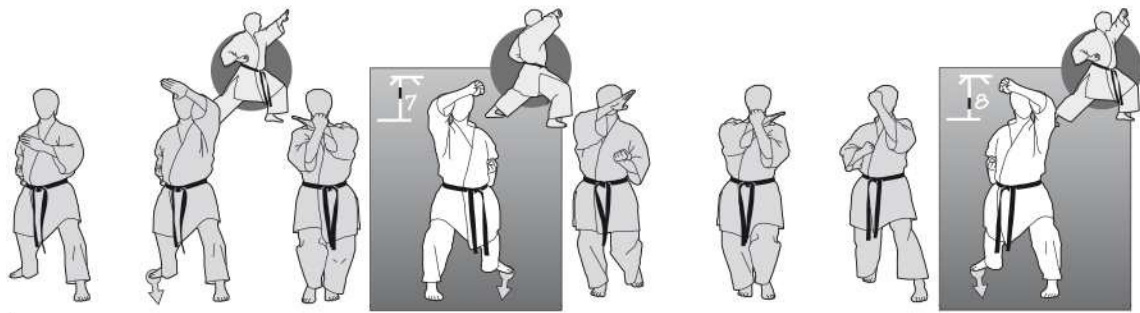


Chudan oi zuki
Zenkutsu dachi

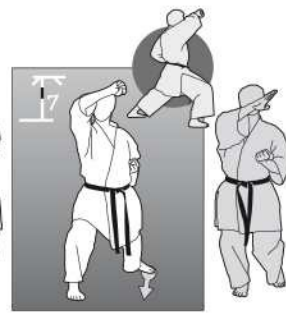


Gedan barai
Zenkutsu dachi

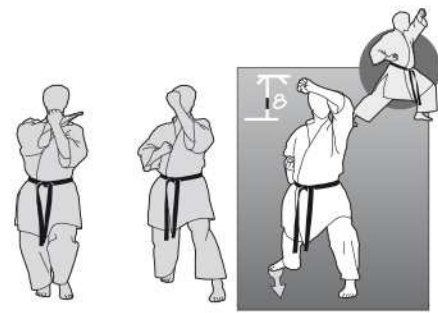
90°



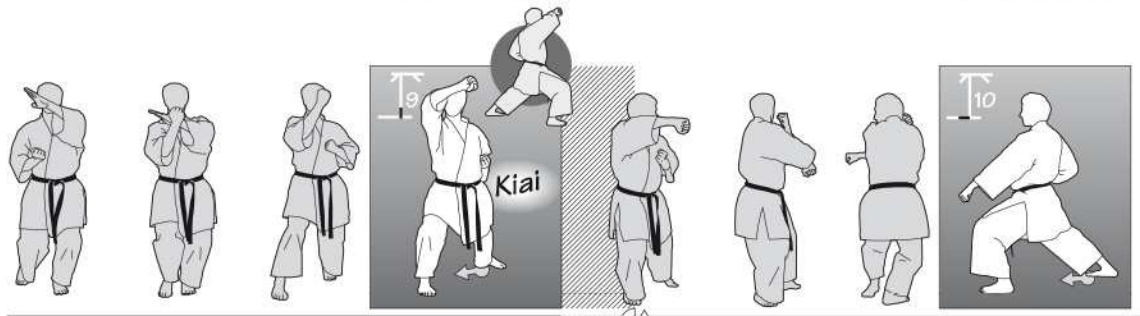
Age shutô uke



Age uke
Zenkutô dachi



Age uke
Zenkutô dachi

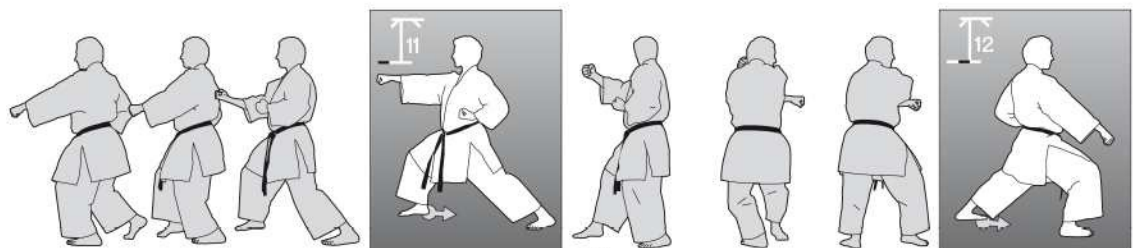


Age uke
Zenkutô dachi

270°



Gedan barai
Zenkutô dachi

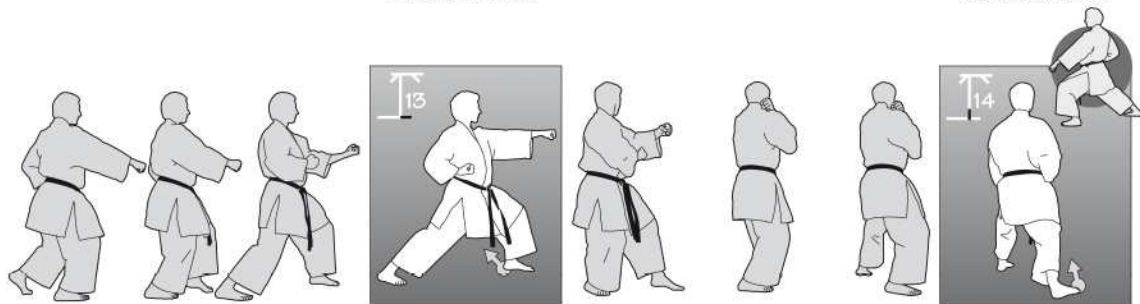


Chûdan oi zuki
Zenkutô dachi

180°

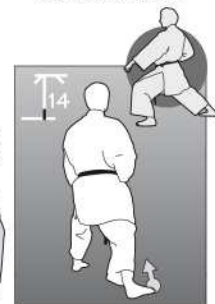


Gedan barai
Zenkutô dachi

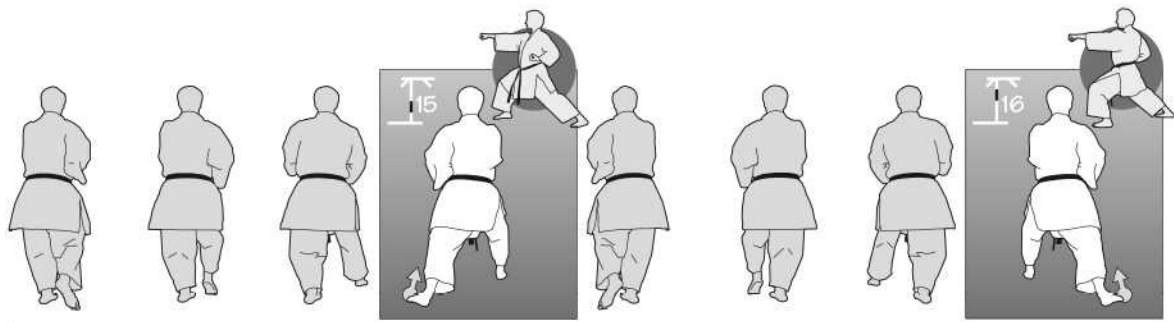


Chûdan oi zuki
Zenkutô dachi

90°

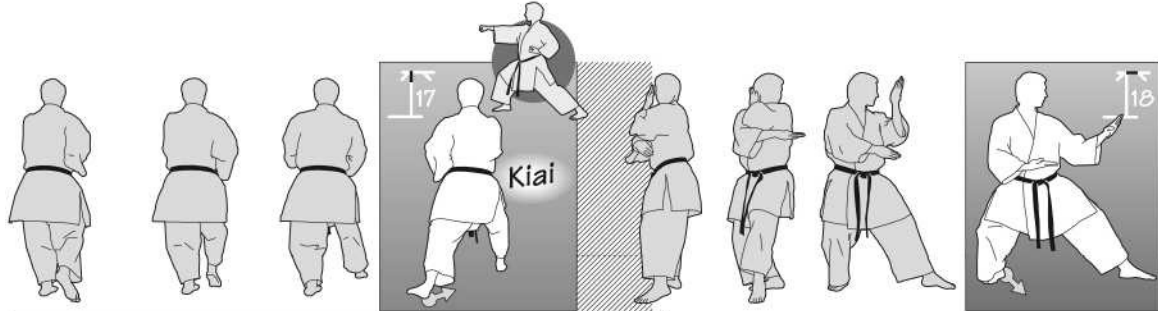


Gedan barai
Zenkutô dachi



Chûdan oi zuki
Zenkutsu dachi

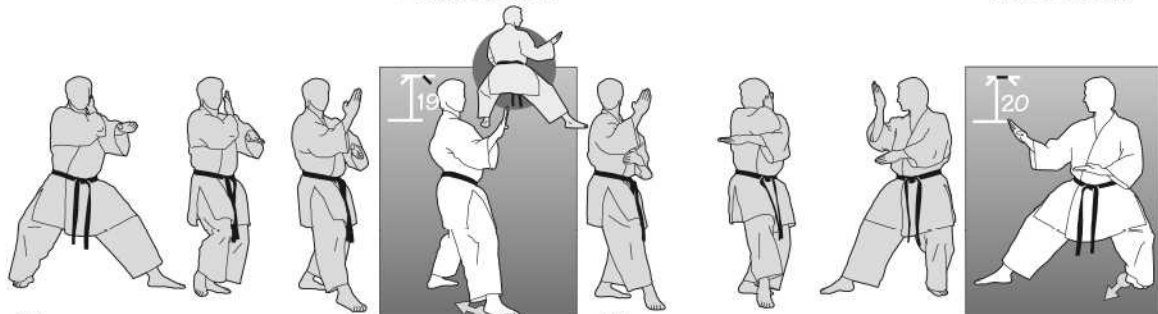
Chûdan oi zuki
Zenkutsu dachi



Chûdan oi zuki
Zenkutsu dachi

Shutô uke
Kôkutsu dachi

270°

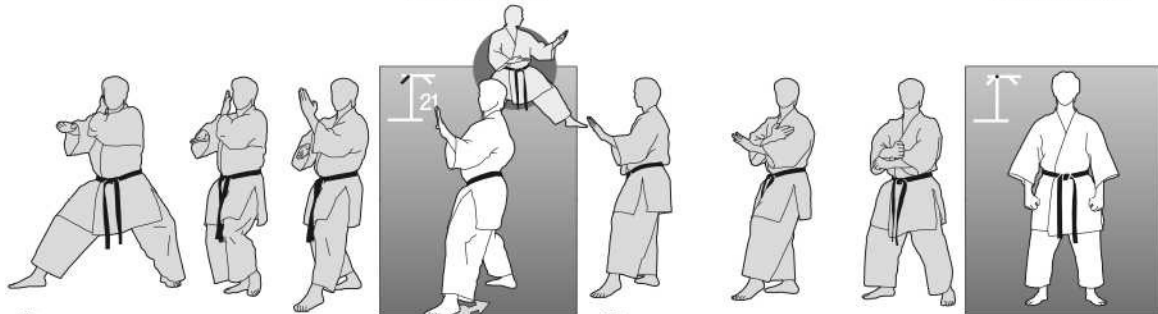


45°

135°

Shutô uke
Kôkutsu dachi

Shutô uke
Kôkutsu dachi



45°

45°

Shutô uke
Kôkutsu dachi

Yame
Hachi Ji dachi

The original name of the Heian kata was Pinan. Other karate styles kept the Pinan name (Wadô-ryû, Shôrin-ryû, Shitô-ryû).

Heian shodan is the first of the Heian series that consists of a total of five katas.

The Heian contains the most important basic techniques of the Shôtôkan style.

Heian shodan teaches mainly the two most important stances (zenkutsu dachi and kôkutsu dachi), the basic blocking techniques (gedan barai, age uke, and shutô uke), and the first strike (oi zuki). In addition the sanbon principle is practiced. Apart from the turns that are already known from Taikyoku shodan, two additional turns at forty-five degrees and 135 degrees, both in kôkutsu dachi, have been added.

The movement between numbers 3 and 4 simulates breaking the grasp of a front wrist grab by an opponent. A big circular movement with the front arm is necessary to make this technique effective.

Duration: About 40 seconds

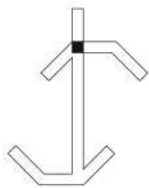
Heian nidan

平安二段



平 *Heian nidan* 安 二 段

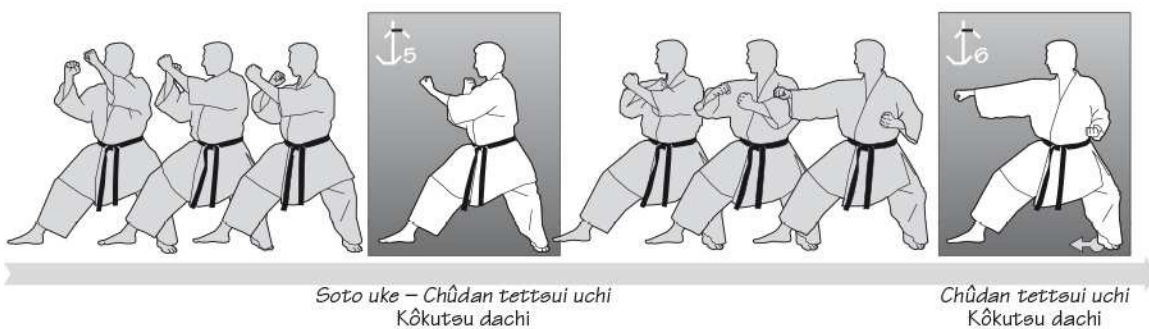
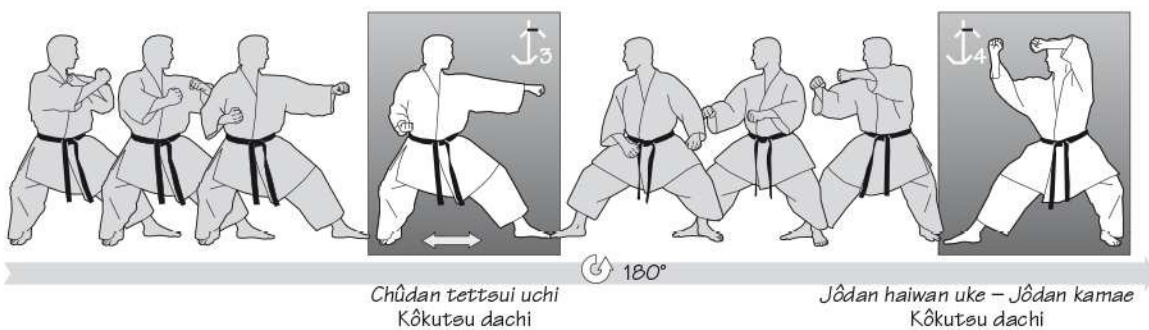
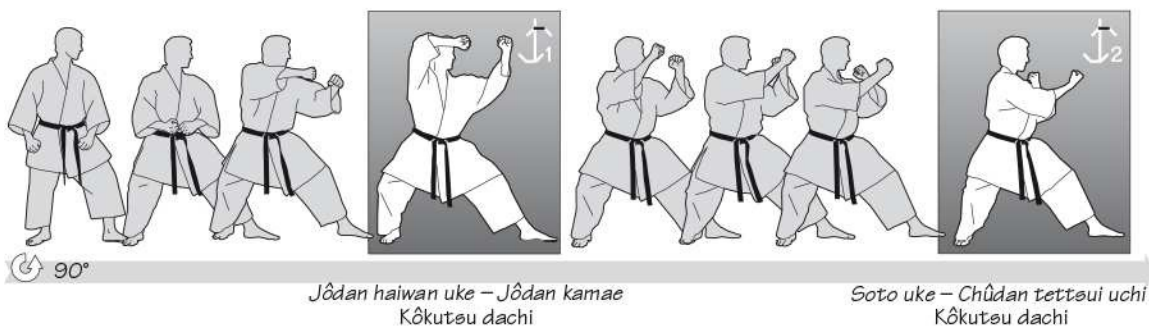
Enbusen

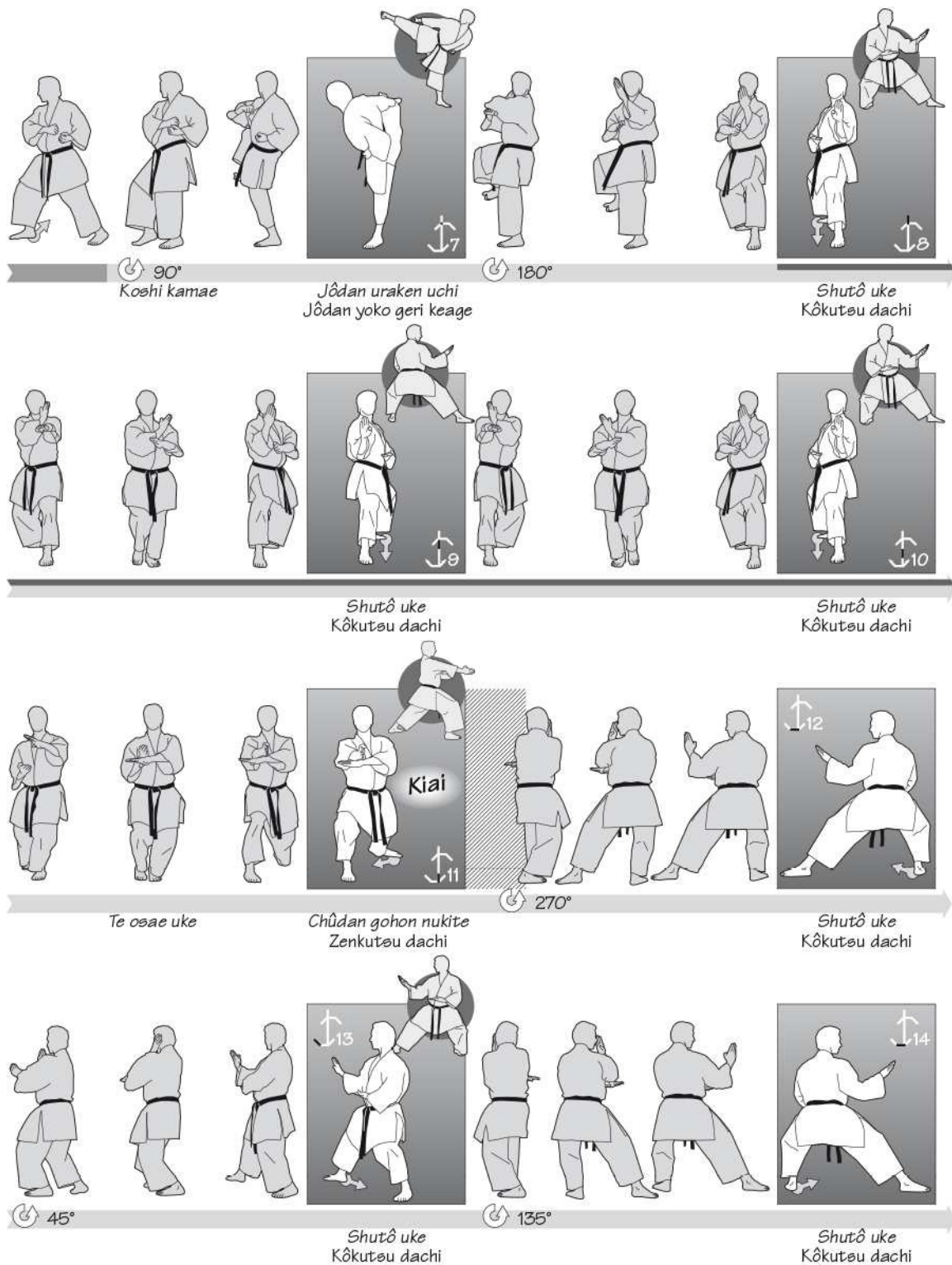


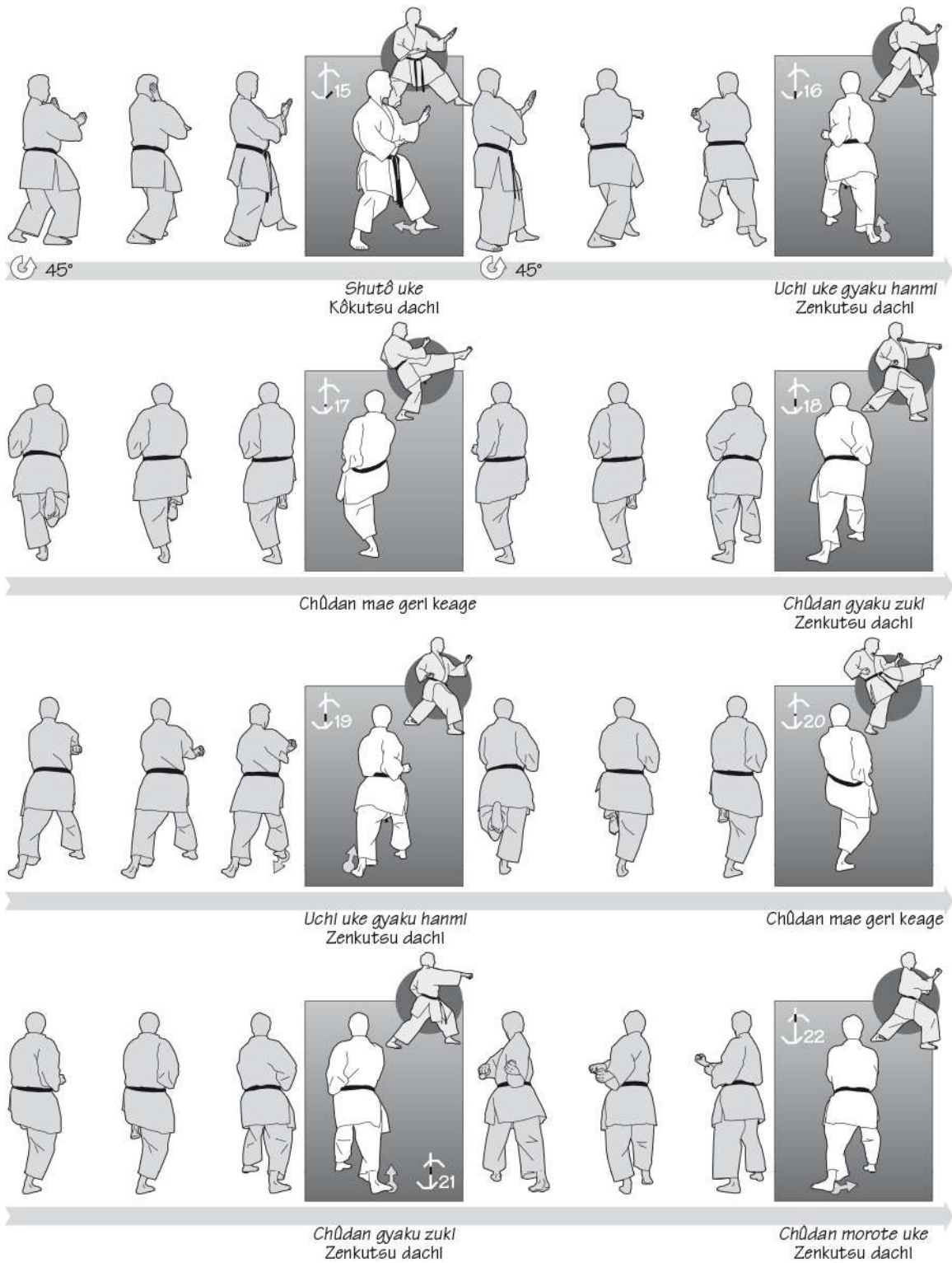
Peaceful Mind, Level 2

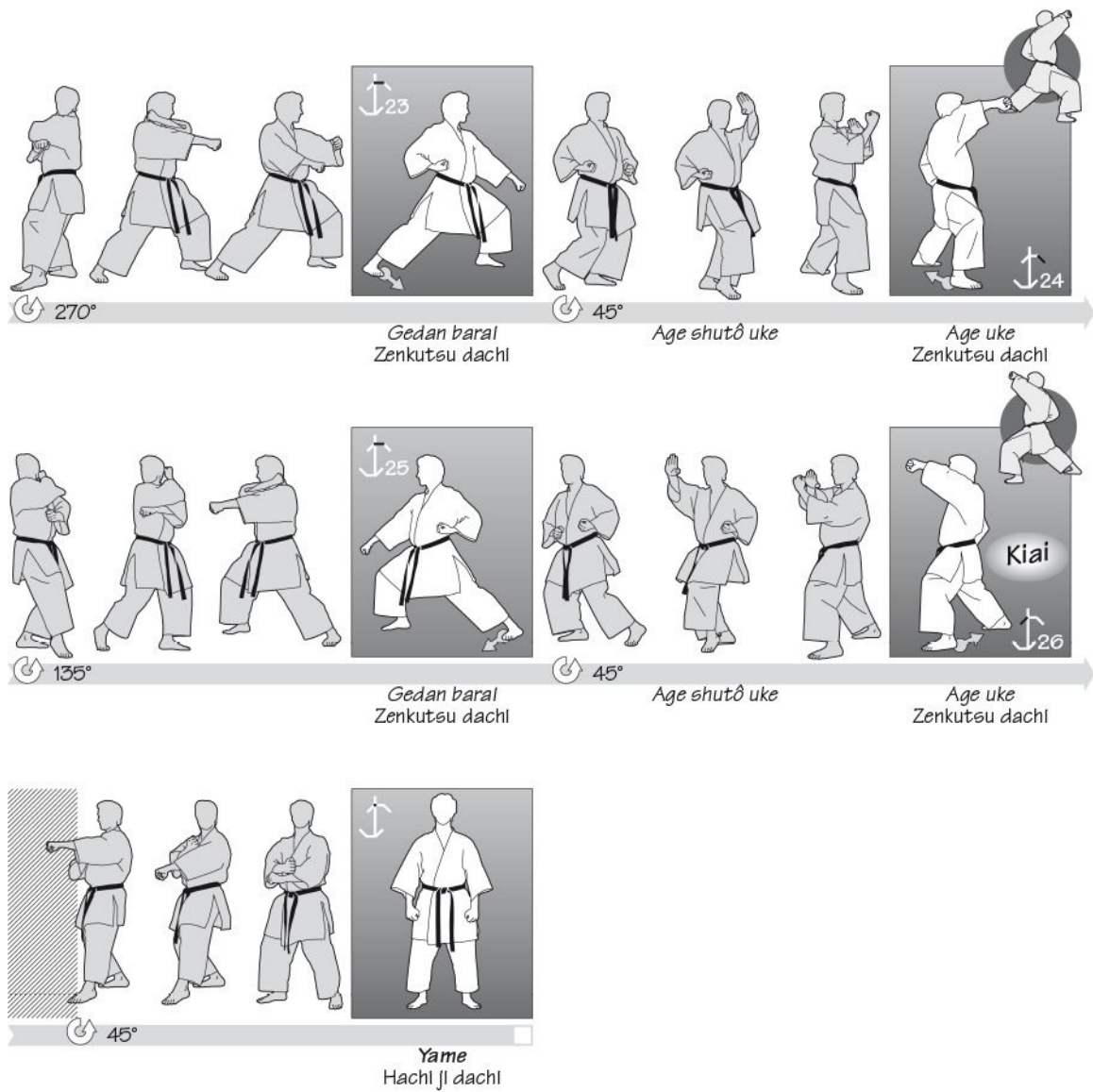


Yoi
Hachi ji dachi









Heian nidan already contains techniques that are beyond the basic and presuppose a certain amount of body control. The first techniques (Nos. 1–6) are examples of these. Since these techniques find applications in self-defense as well, they show a relatively high level for this grade.

For the first time a leg and an arm technique are performed simultaneously (No. 7), which requires coordination and balance. In this combination the arm technique (uraken uchi) blocks a punch to the head while at the same time a yoko geri keage counters to the armpit of the attacking arm.

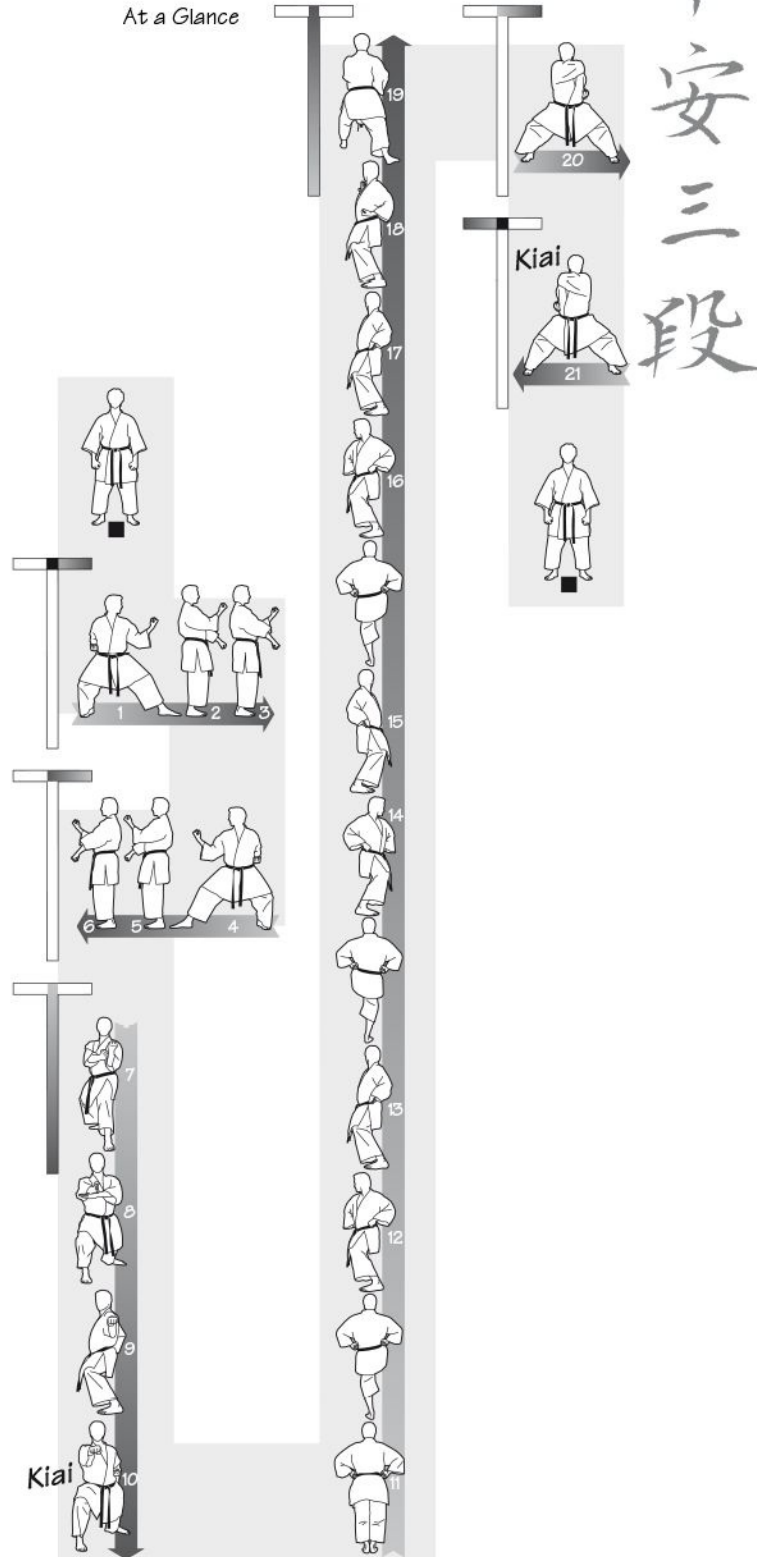
Also the blocking techniques (Nos. 16 and 19), which are performed in hanmi posture and combined with other techniques, require a certain amount of body control. The hanmi posture in position No. 19 brings about a change in the zenkutsu dachi; the stance is about one foot shorter. This should be practiced carefully in order to finish the kata at exactly the same point where it began. This kata clearly presents a greater challenge to the karateka than Heian shodan.

Duration: About 40 seconds

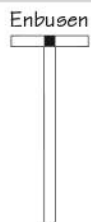
Heian sandan

Heian sandan 平安三段

At a Glance



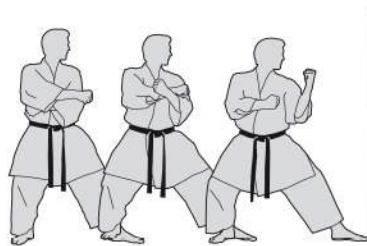
平安三段 *Heian sandan*



Peaceful Mind, Level 3



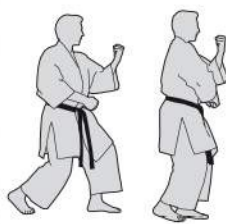
Yôji
Hachi ji dachi



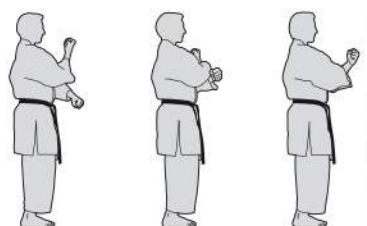
90°



Uchi uke
Kôkutsu dachi



Uchi uke - Gedan barai
Heisoku dachi



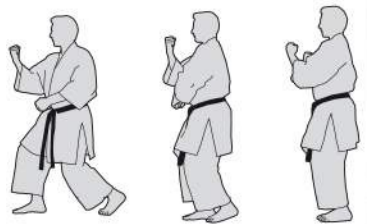
Gedan barai - Uchi uke
Heisoku dachi



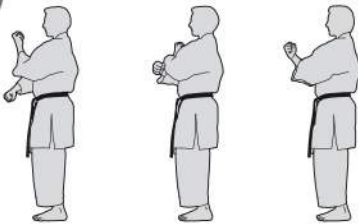
180°



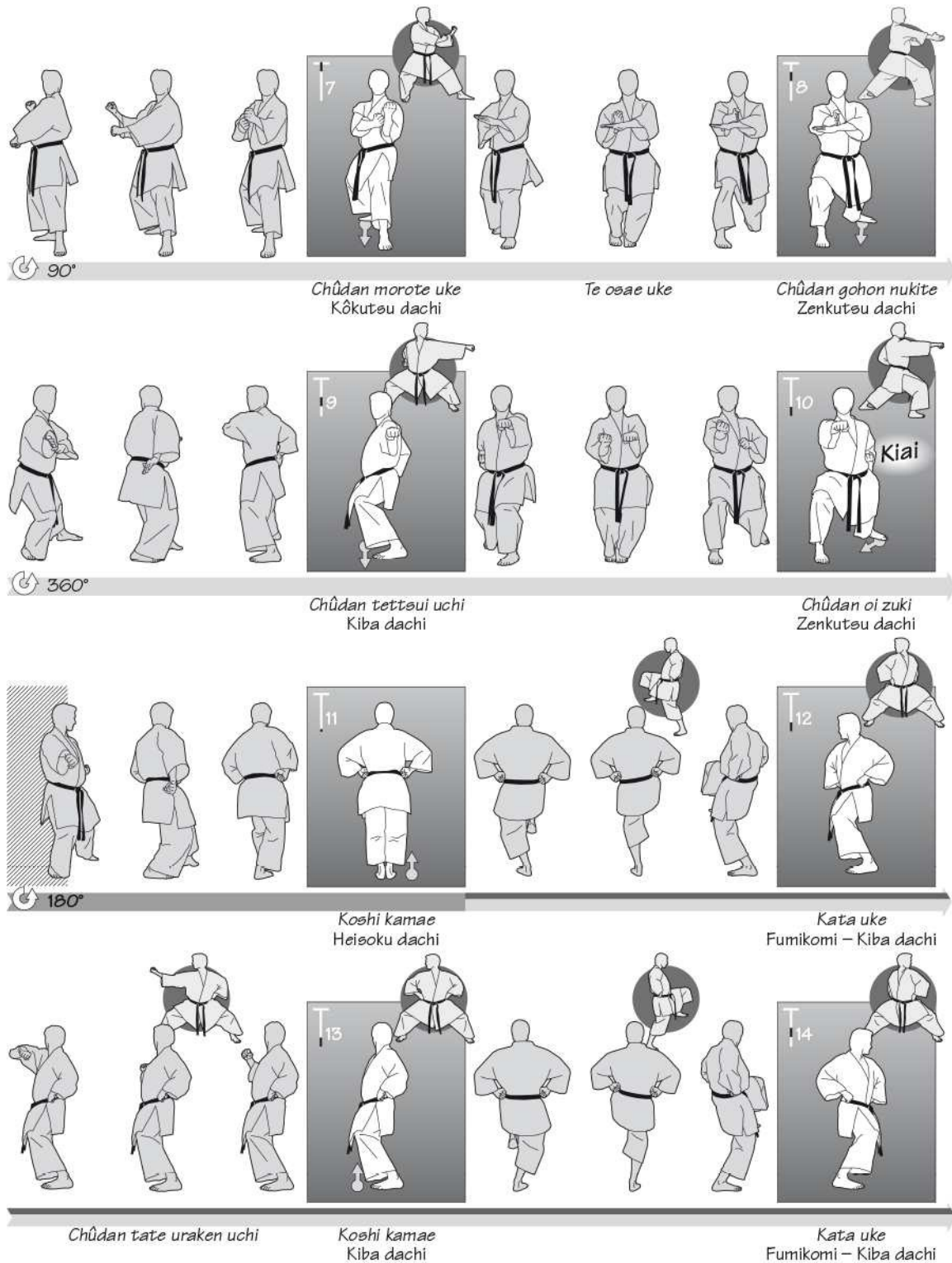
Uchi uke
Kôkutsu dachi

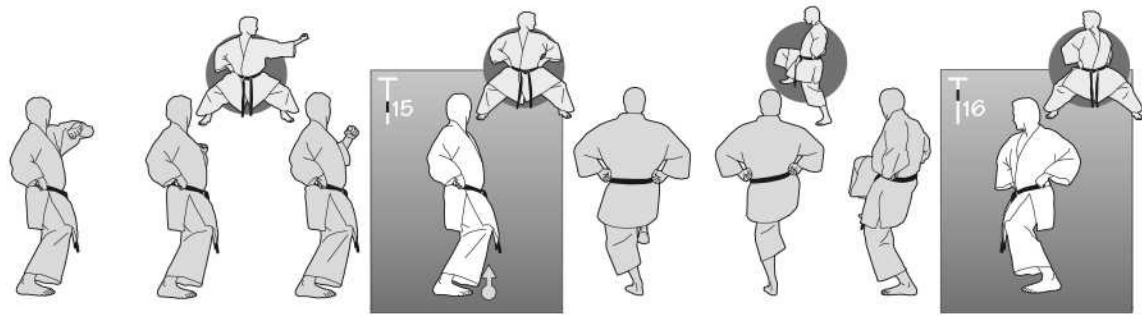


Uchi uke - Gedan barai
Heisoku dachi



Gedan barai - Uchi uke
Heisoku dachi

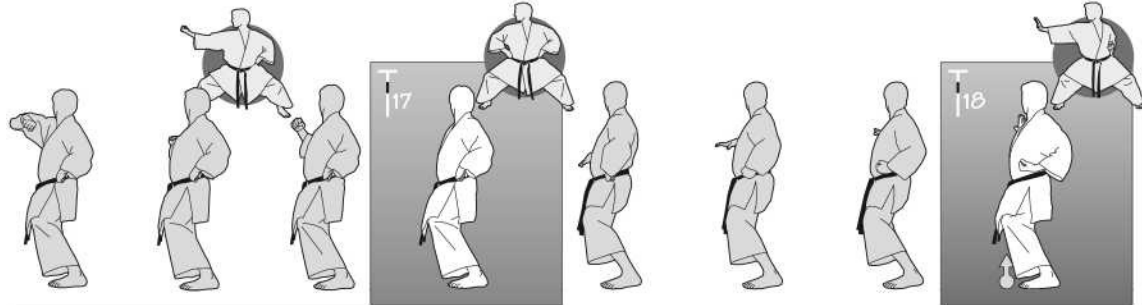




Chûdan tate uraken uchi

Koshi kamae
Kiba dachi

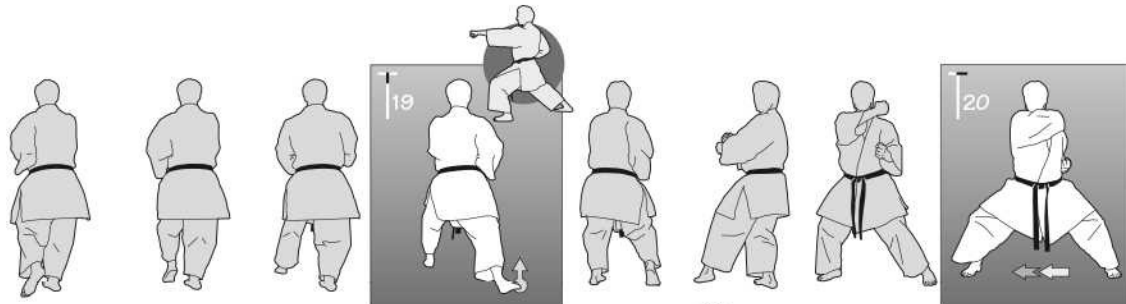
Kata uke
Fumikomi – Kiba dachi



Chûdan tate uraken uchi

Koshi kamae
Kiba dachi

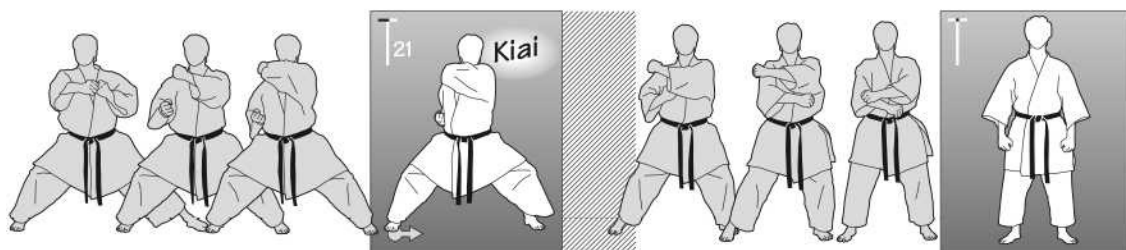
Tate shutô uke
Kiba dachi



Chûdan oi zuki
Zenkutsu dachi

180°

Ushiro empi uchi –
Ushiro tate zuki
Kiba dachi



Suri ashi

Ushiro empi uchi – Ushiro tate zuki
Kiba dachi

Yame
Hachi Ji dachi

Although the enbusen of Heian sandan is very simple, the kata itself is not. The double block at the beginning (Nos. 2–3 and 5–6) is already more demanding than a normal block. For stylistic reasons no counter techniques follow after these defenses.

For the first time the sideward kiba dachi stance appears. In that stance a shoulder block (kata uke) is practised, which can be very useful in a close combat. Kata uke should be executed not only with the arm, but also with the support provided by hip rotation. Keep in mind that the kiba dachi remains unchanged during this. One should not forget the techniques that precede this: the stomping kick (fumikomi). To perform this strongly the knee must be raised in preparation deliberately and clearly.

Meanwhile the karateka has learned a lot about coordination, so he is now asked to practise an attack without any recoil: Tate uraken uchi (between Nos. 12–13, 14–15, and 16–17). To be effective, this technique has to be executed with a lot of force (kime). Another very important aspect is the counter with the blocking arm (happens rarely, but is very helpful in certain defense situations).

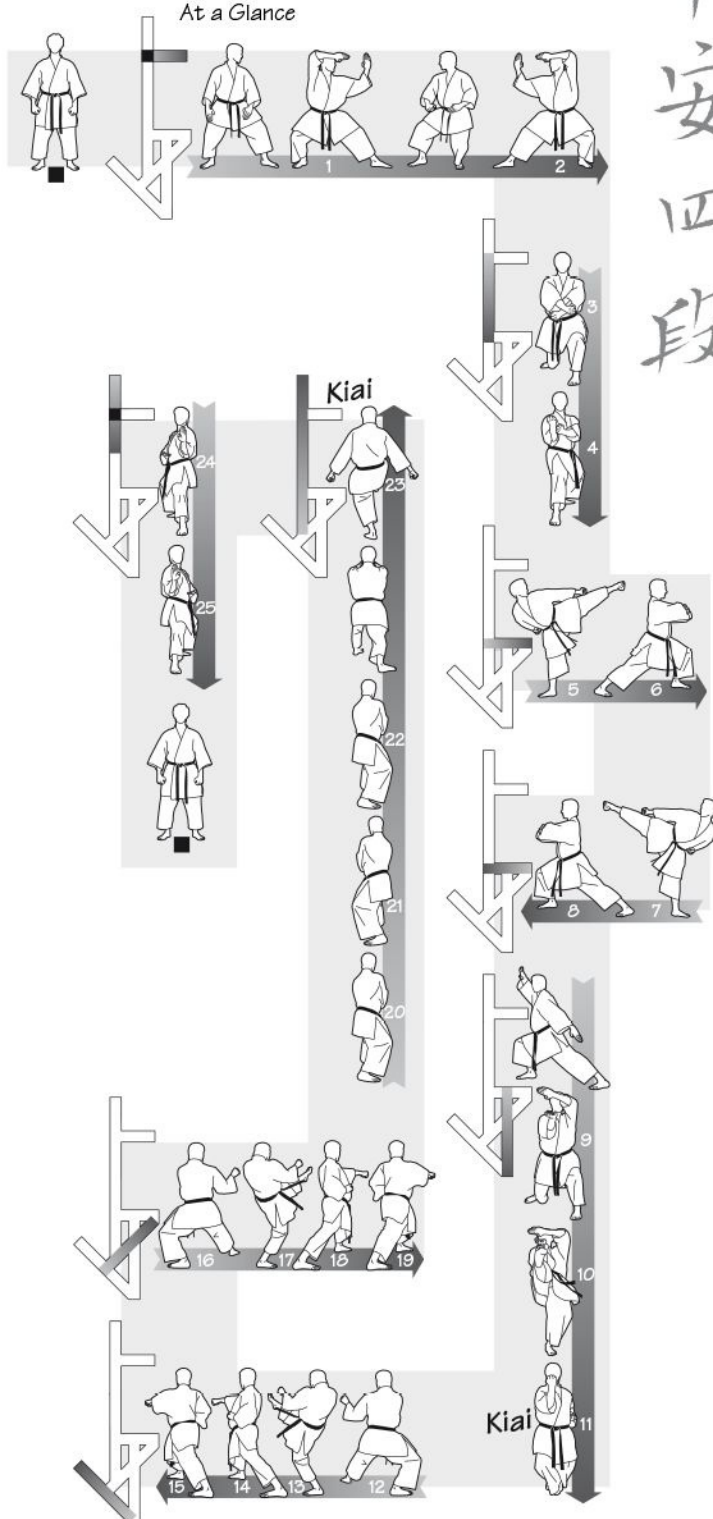
Finally, with the two backward zukis (Nos. 20 and 21) one should be aware that the other arm is striking with the elbow at the same time (ushiro empi uchi), and should execute the techniques accordingly.

Duration: About 40 seconds

Heian yondan

平

安四段



平 Heian yondan

Enbusen

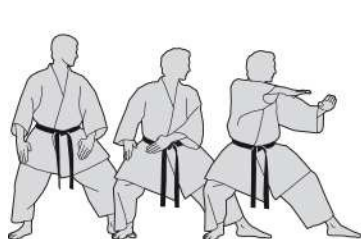
Peaceful Mind, Level 4



安
四
段



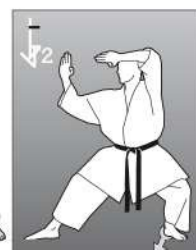
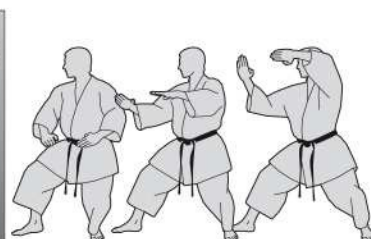
Yoi
Hachi ji dachi



90°

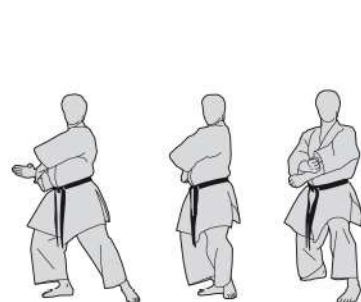


180°



Jôdan haishu uke – Jôdan kamae
Kôkutô dachi

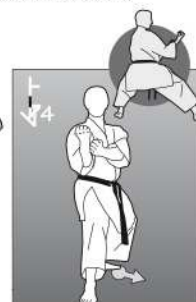
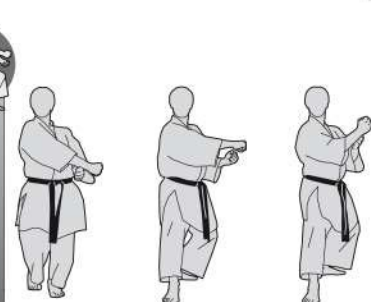
Jôdan haishu uke – Jôdan kamae
Kôkutô dachi



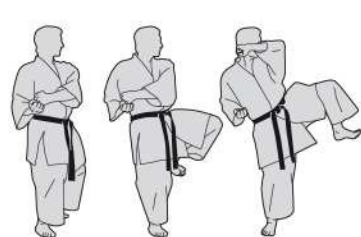
90°



Gedan jûji uke
Zenkutô dachi



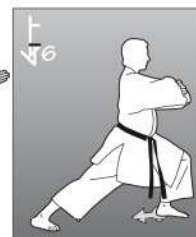
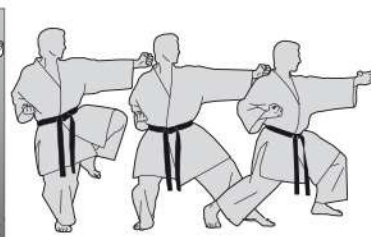
Chûdan morote uke
Kôkutô dachi



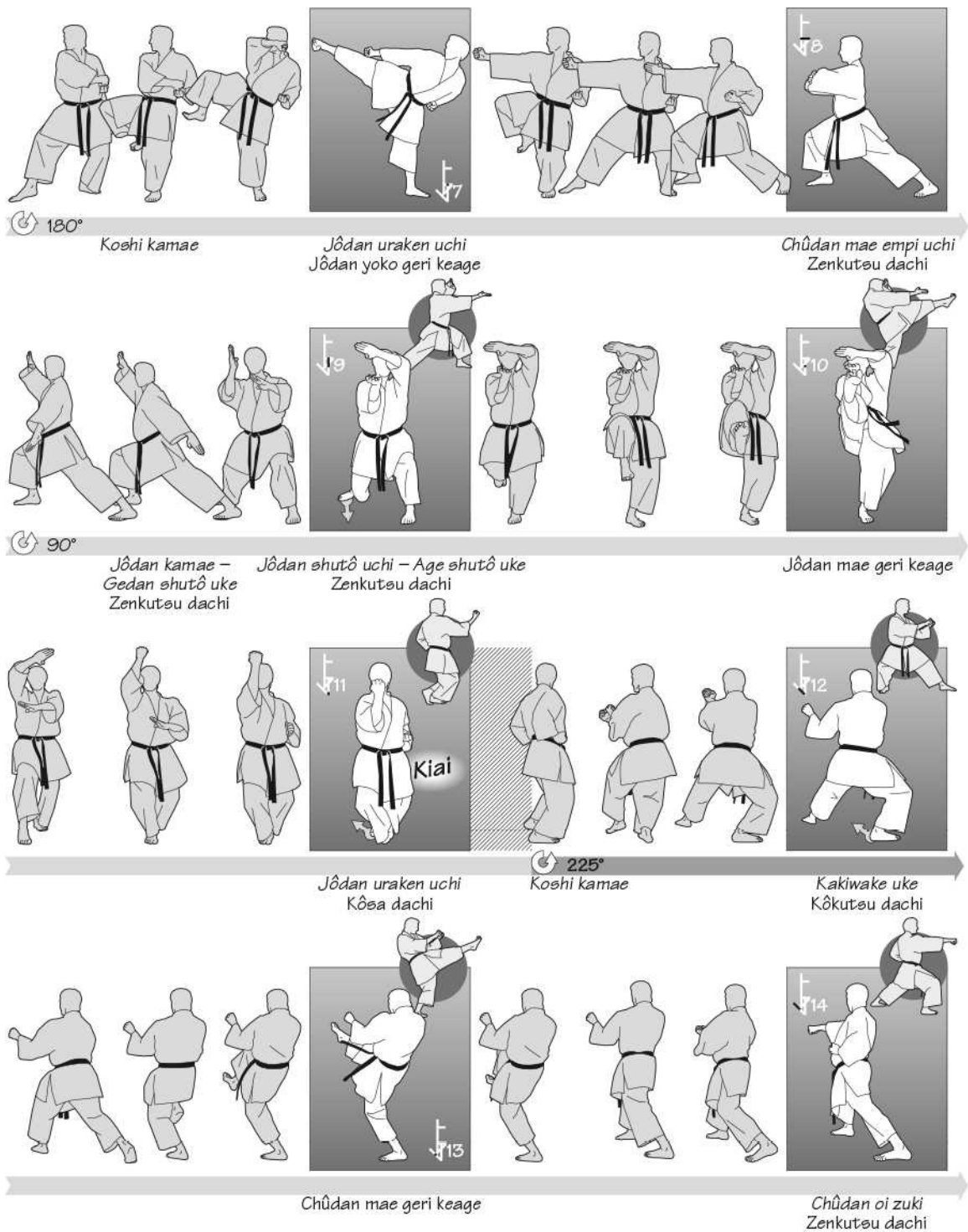
90°

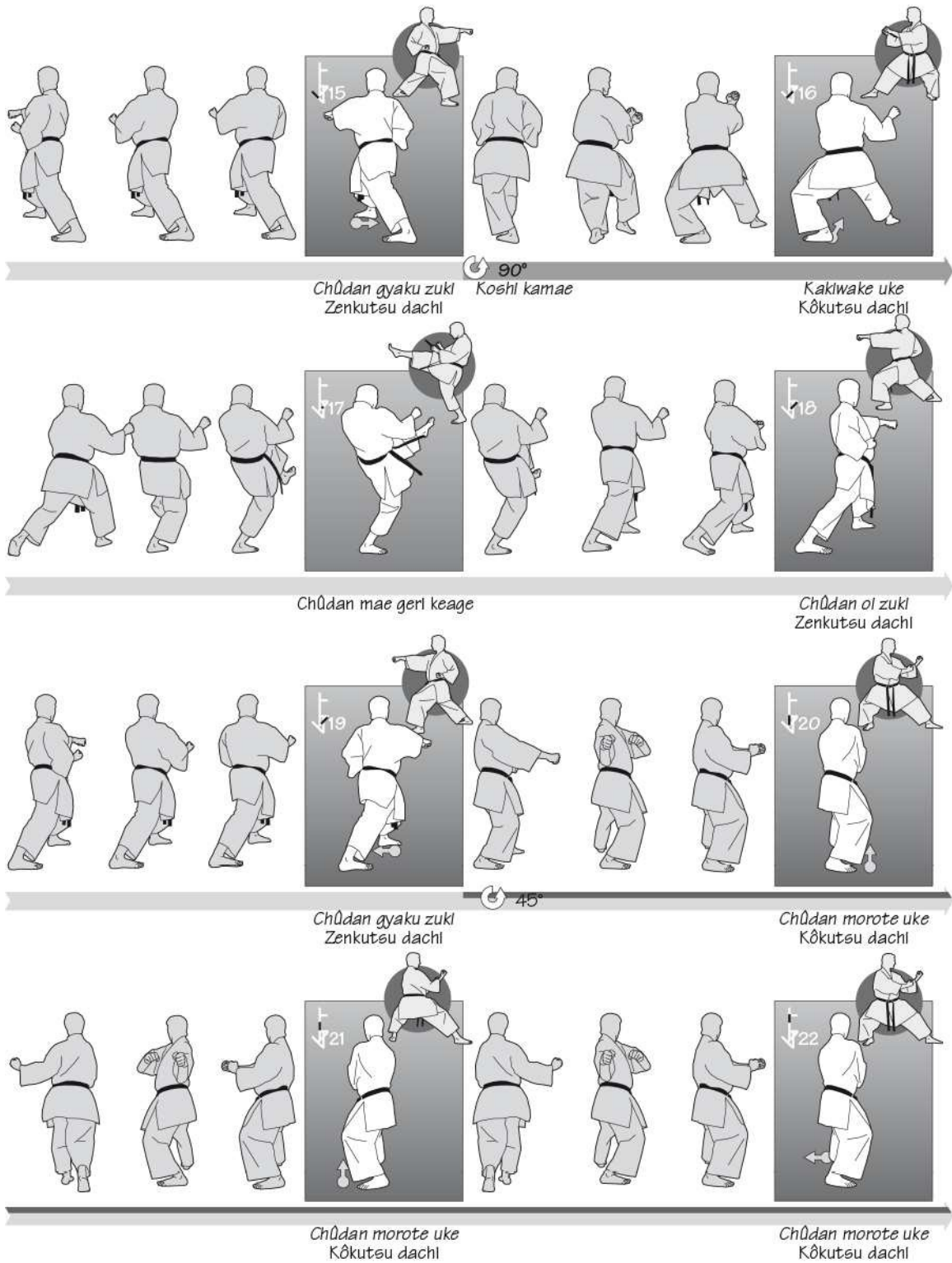


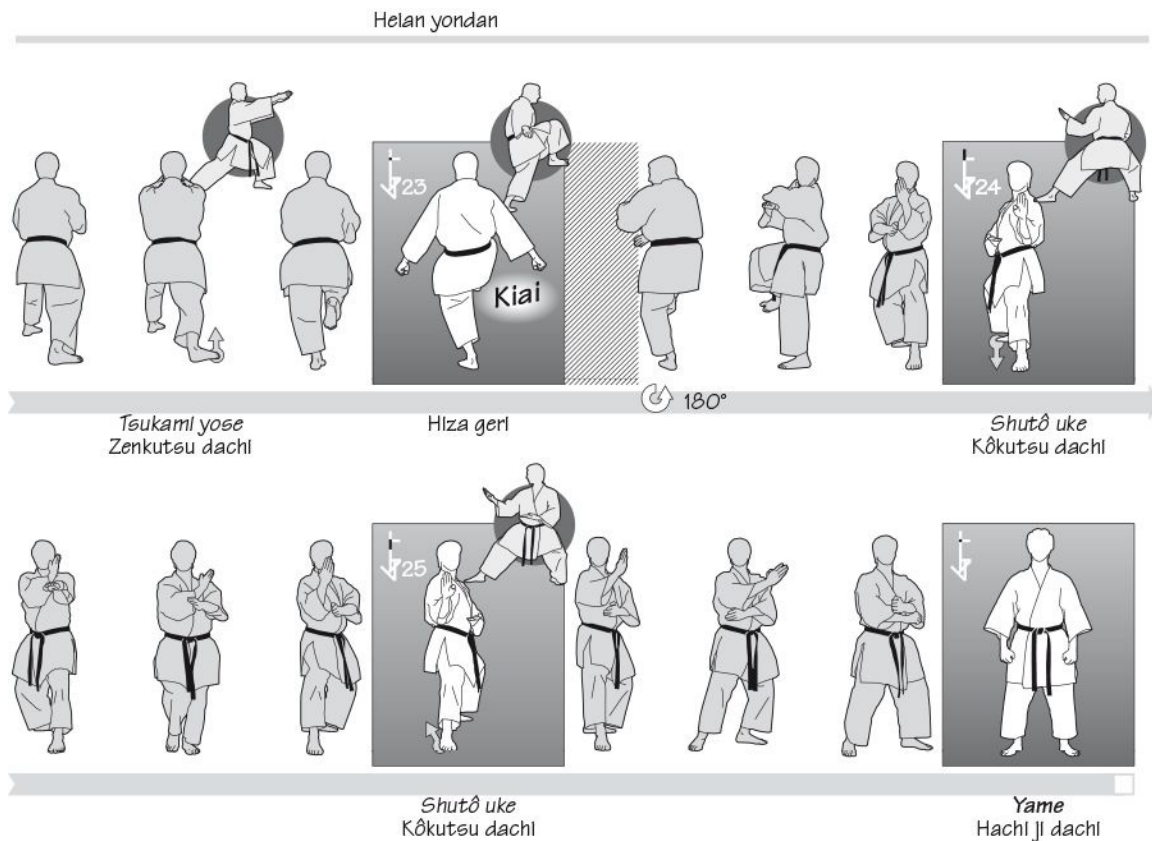
Jôdan uraken uchi
Jôdan yoko geri keage



Chûdan mae empi uchi
Zenkutô dachi







The enbusen of Heian yondan is very complex. All stances and turns must be done very carefully in order to end up at the same point. Stylistic, slow movements appear, which lend beauty to the kata.

As already seen in Heian sandan, there are blocking techniques here (Nos. 1 and 2) that do not have any counter techniques. It is absolutely necessary to always keep this in mind so that the kata does not become a mere collection of various techniques, but remains a contest against imaginary opponents!

After the first technique the right leg has to be drawn slowly to the gravity point, to slide immediately afterward toward the front, so that the arm techniques and the stance reach the end position (No. 2) together.

After technique No. 6, chûdan mae empi uchi, the left leg has to be pulled back half a stance. After that the double technique jôdan uraken uchi/jôdan yoko geri keage (No. 7)

follows.

The uraken uchi (No. 11) is performed in many different ways. However a stable end position in kôsa dachi, in which the gravity point has to be placed to the front and downward, is always important. From the mae geri on the way to kôsa dachi, pay attention to constantly keeping the gravity point low.

As far as the self-defense aspect of the kakiwake uke (Nos. 12 and 16) goes, fast reaction is needed before the opponent can get a proper hold (to free yourself from the hold of both hands on the collar).

After the morote uke (No. 22) the opponent's head is grabbed and pulled down against the raised knee.

Several techniques in Heian yondan are new. Since these techniques are usually rarely implemented outside of this kata, they should be intensively practised.

Duration: About 50 seconds

Heian godan

Heian godan 平安五段

At a Glance



平 Heian godan

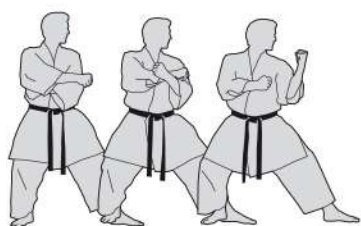
Enbusen

Peaceful Mind, Level 5

平安五段



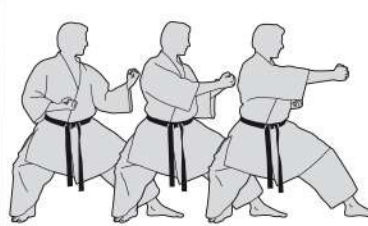
Yoi
Hachi ji dachi



90°



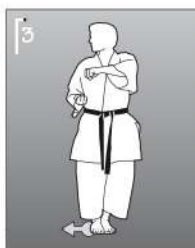
Uchi uke
Kôkutô dachi



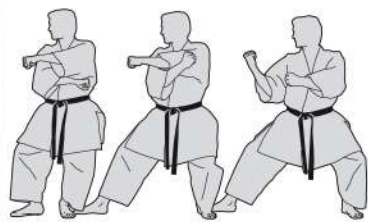
Chûdan gyaku zuki
Kôkutô dachi



180°



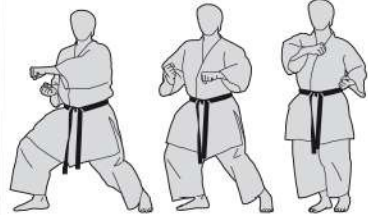
Chûdan kagi zuki
Heisoku dachi



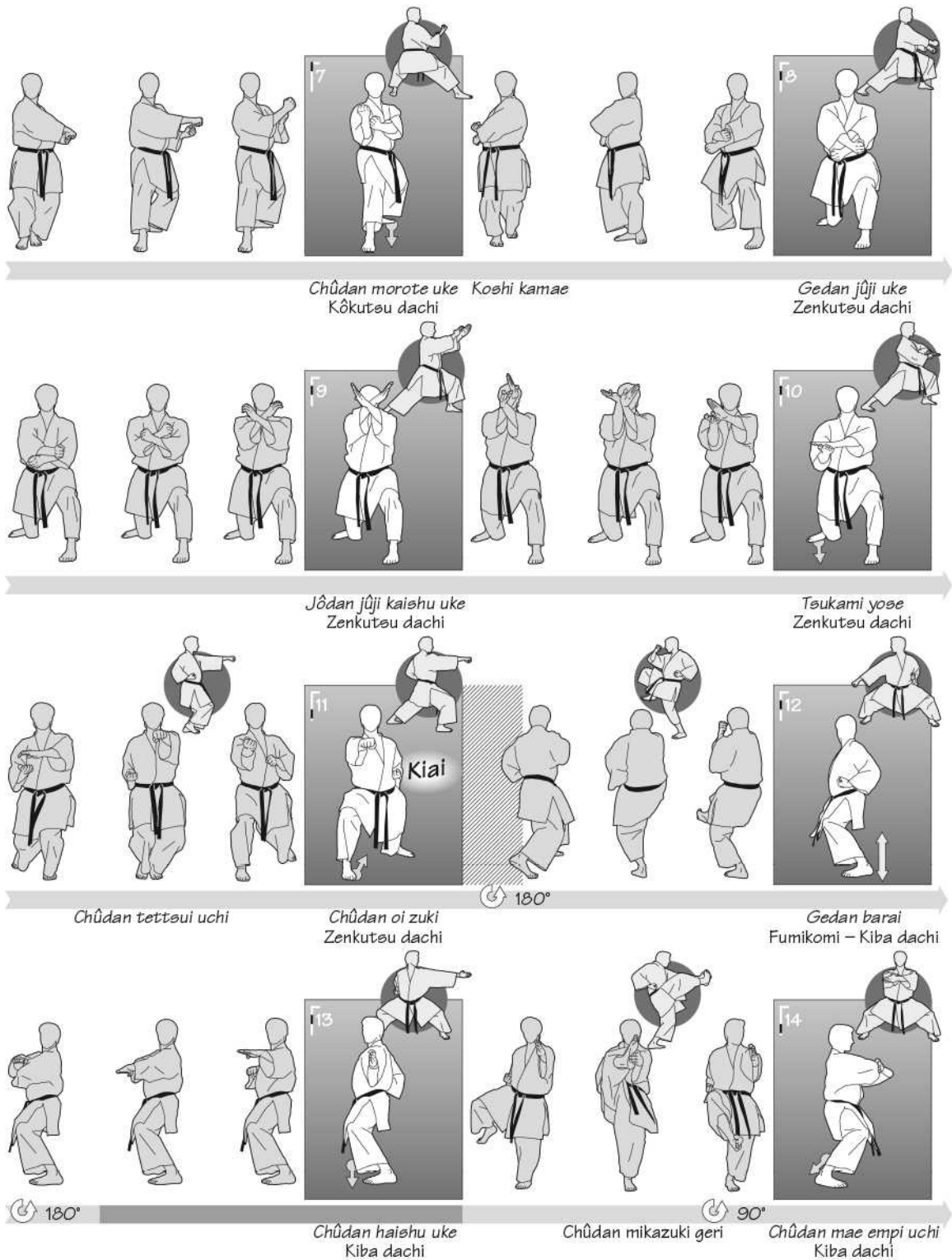
Uchi uke
Kôkutô dachi

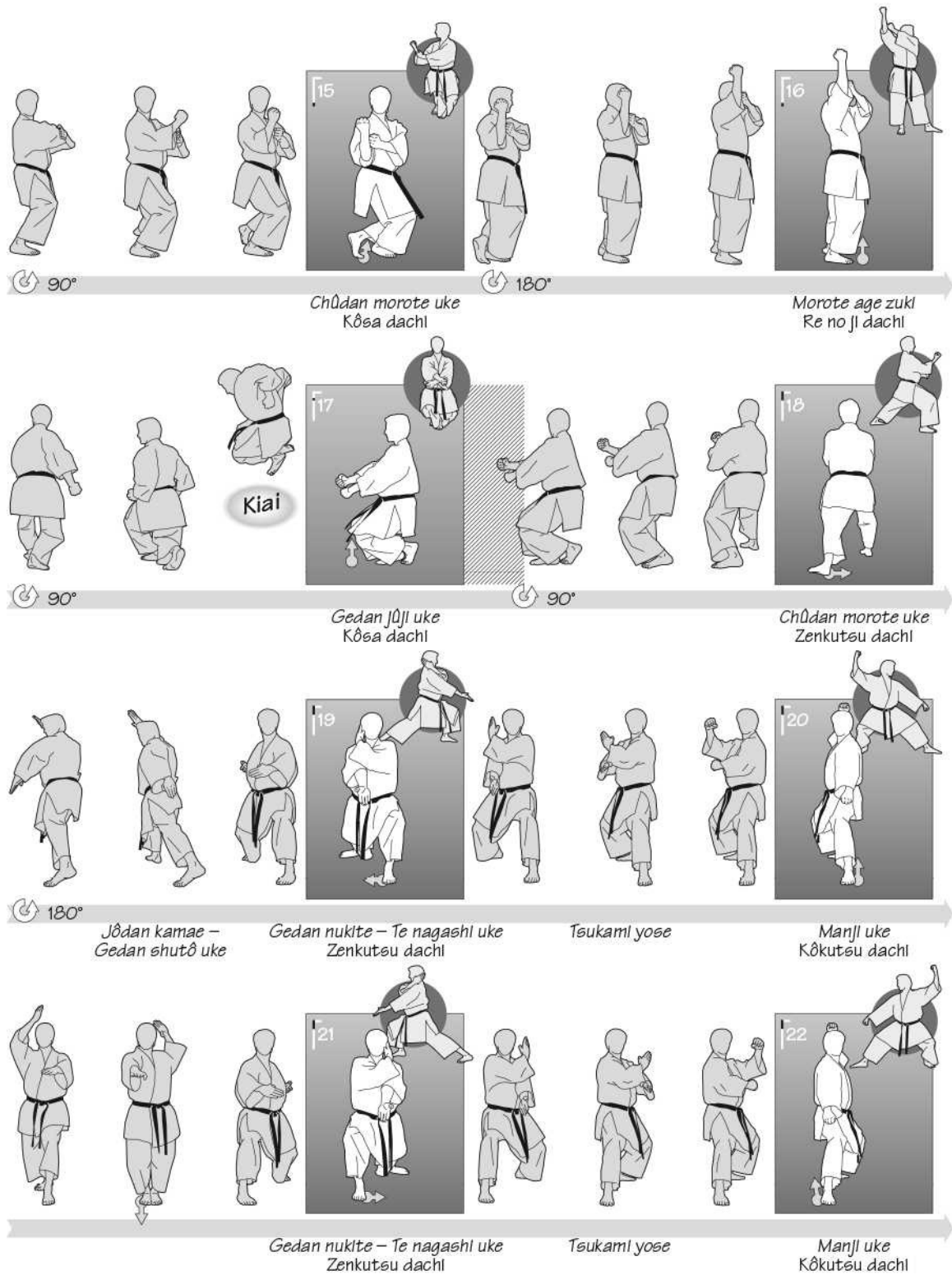


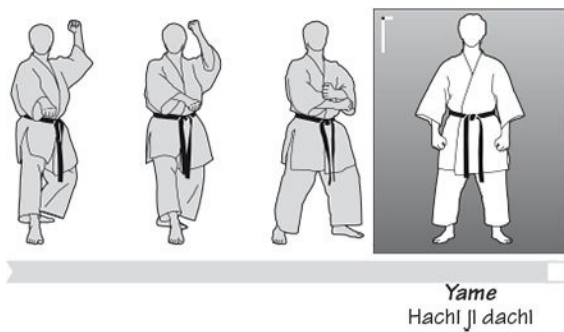
Chûdan gyaku zuki
Kôkutô dachi



Chûdan kagi zuki
Heisoku dachi







Heian godan starts immediately with something new: block and counter in kôkutsu dachi (Nos. 1–2 and 4–5). The difficulty lies in executing both with the body held poised and the stance, stable and correct, as the hip rotates to the gyaku zuki. Then follows the mizu-nagare posture that can be interpreted as a fist strike (Nos. 3 and 6).

For the first time a jump appears in a kata. With the jump the karateka avoids the attack that the opponent makes with a stick (graphic before No. 17). What is important here is that during the jump the legs must be drawn up and the jump itself must be high enough to escape the imaginary attack. The landing after the jump should be stable so that the counter can follow quickly and effectively.

Twice the blocking technique tsukami yose—grab and pull (between Nos. 19 and 20, likewise Nos. 22 and 23)—appears as a possible interpretation. Alternatively the change from zenkutsu dachi to kôkutsu dachi (Nos. 19–20 and 22–23) can also be executed in the following manner: In zenkutsu dachi both feet stay on one line; therefore, the following kôkutsu dachi is correct even without moving the front foot between these two stances.

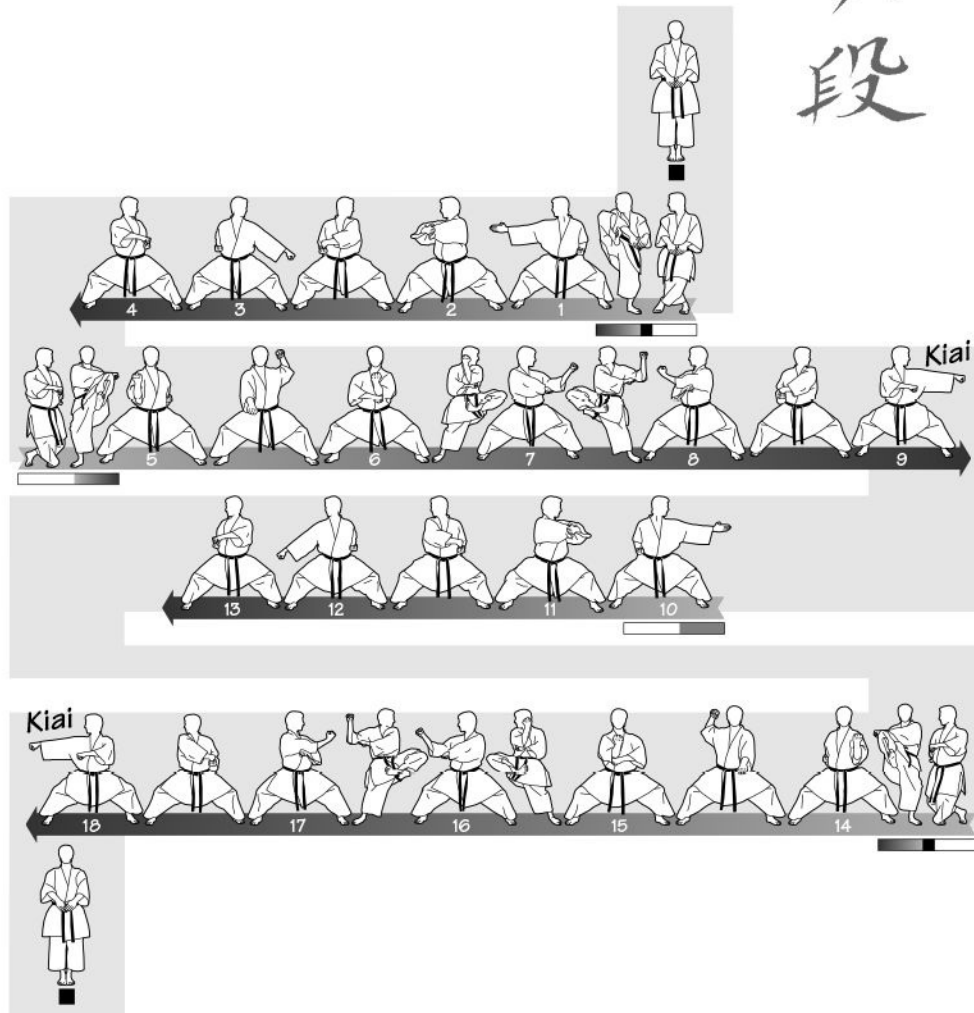
Duration: About 50 seconds

Tekki shodan

Tekki shodan

At a Glance

鉄
騎
初
段



鉄 Tekki shodan

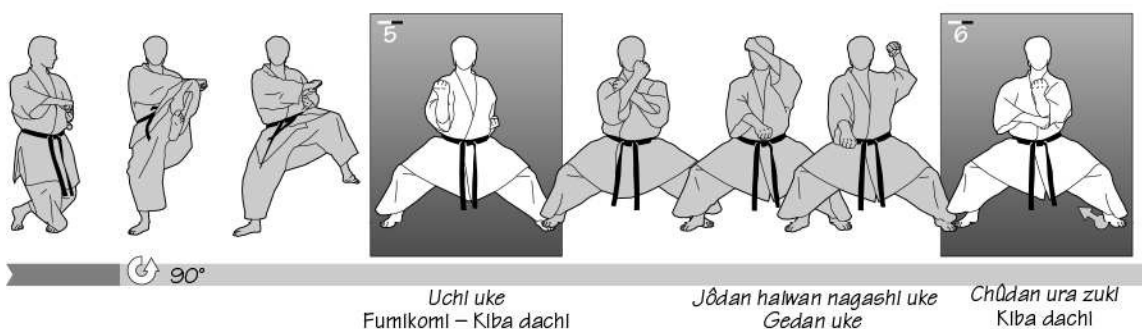
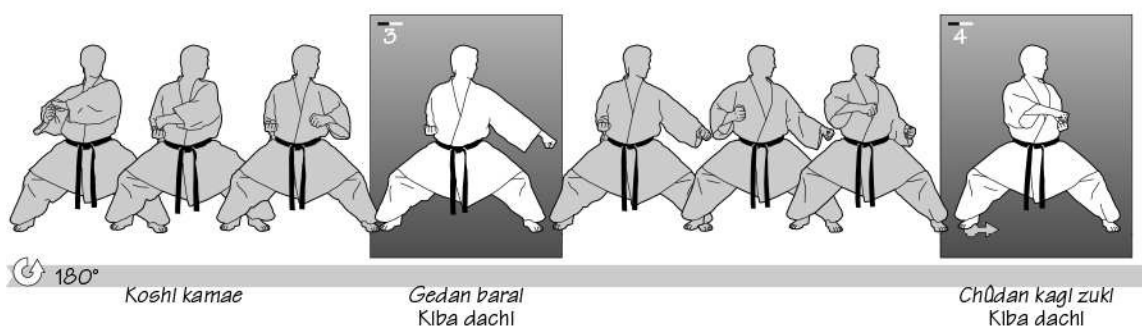
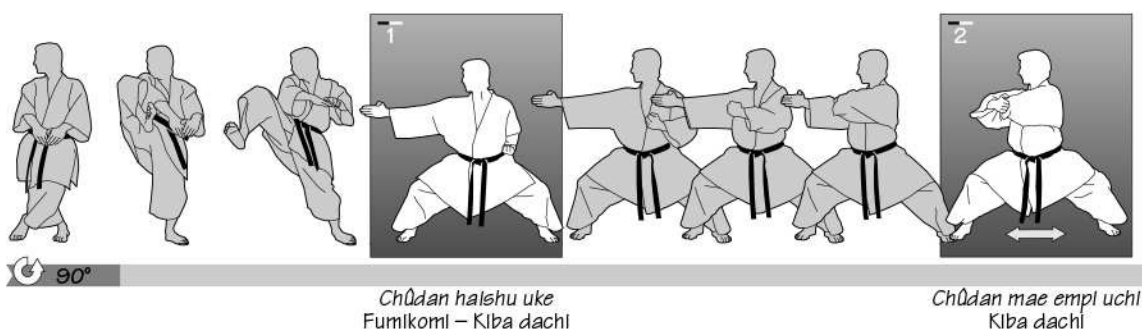
騎初段

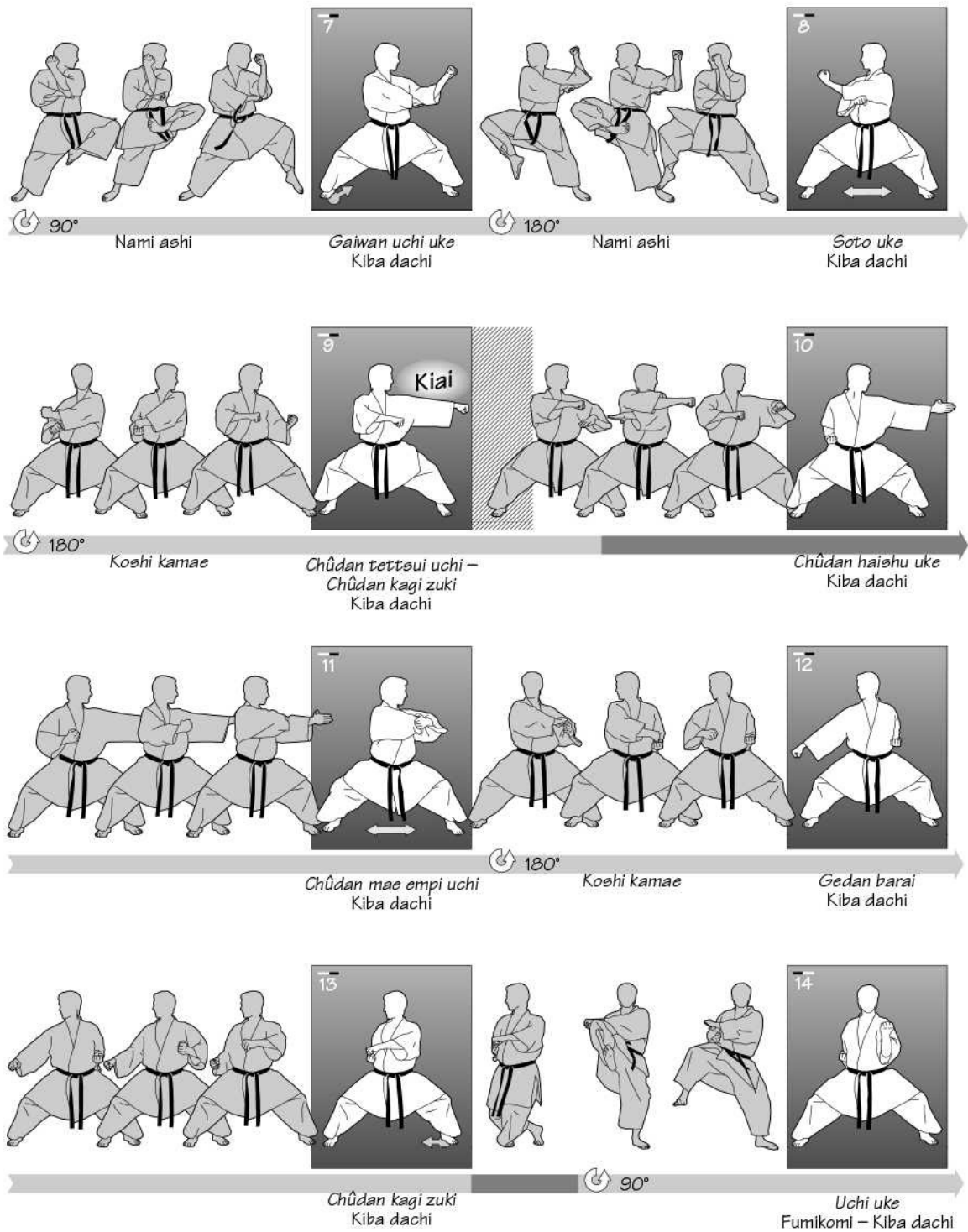
Enbusen

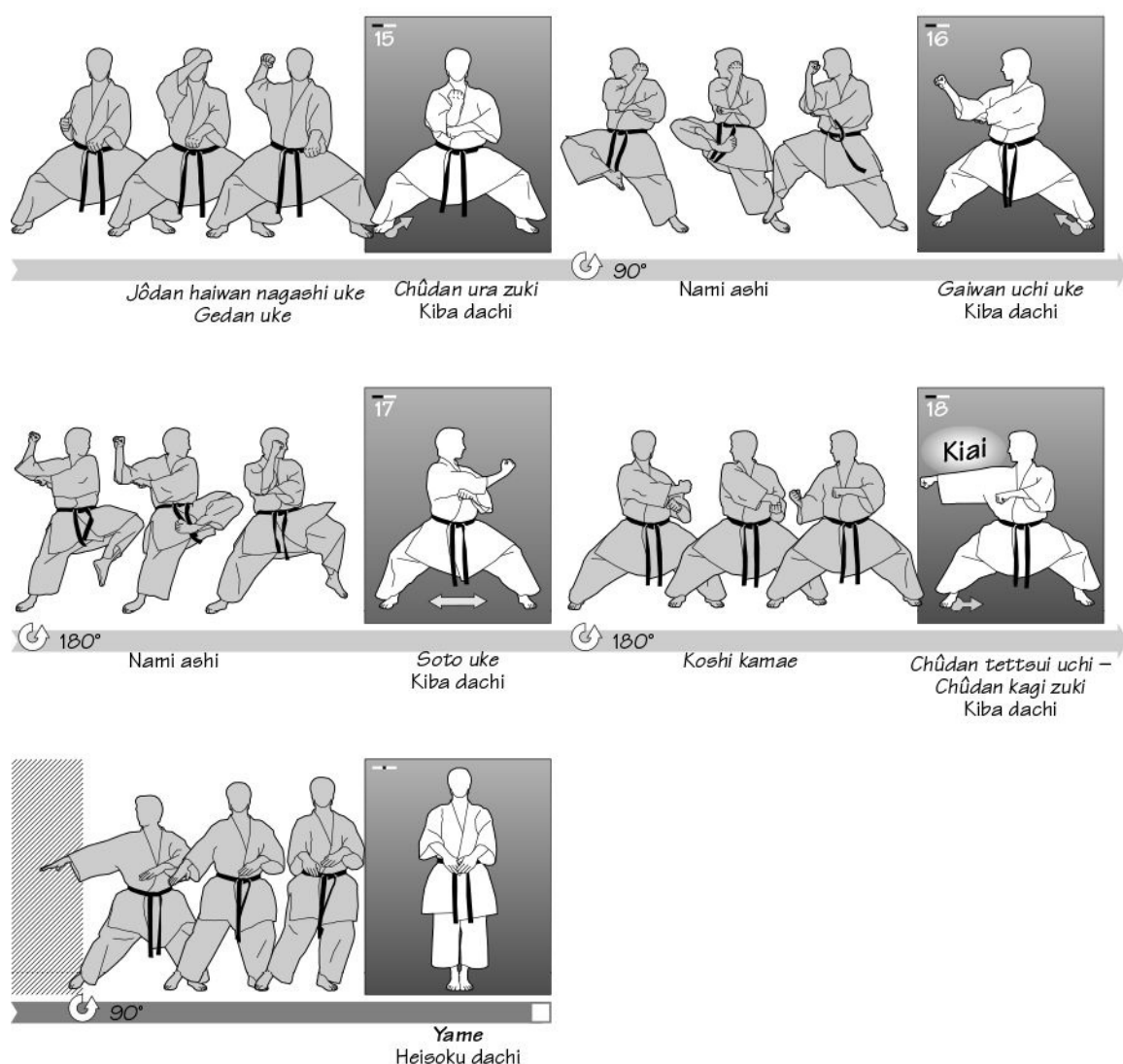
Iron Knight, Level 1



Yoi
Hiseoku dachi







The original name of the Tekki kata is Naihanchi (or Naifanchi). The Wadô-ryû, Shôrin-ryû, and Shitô-ryû styles have kept the name Naihanchi. The three Tekki katas have a special theme: stepping sideways from the kiba dachi stance. In Tekki shodan the yôï no longer takes place in hachi ji dachi but in heisoku dachi. The hands are kept in front of the body, the left hand partly covering the right. The enbusen is a straight line, therefore, the cross-foot stance has to be executed precisely, otherwise, the end point would tend toward the front. Most techniques are executed to the side, so upper-body twists happen quite often. To keep the

stances correct and stable a continuous check is required.

The fumikomi techniques (Nos. 5 and 14) are performed with big circular movements. To achieve correct rhythm for the techniques empi uchi/koshi kamae and gedan barai/kagi zuki (Nos. 2–4 and 11–13), each of the two technique pairs must be combined. The techniques after the uchi uke (Nos. 5 and 14) follow in quick and fluent movements to the kime point, ura zuki (Nos. 6 and 15). With the nami-ashi techniques it is important to keep the following in mind:

- The legs should be pulled up very high to avoid the ashi-barai attacks.
- To allow a counter with maximum speed the body weight should not be shifted.

To give expression to this kata you should pay special attention to where you cast your glances. Since opponents very often attack from different directions, a well-timed head turn is a sign of fighting spirit.

Duration: About 50 seconds

Bassai dai

拔

塞大



Kiai

拔塞大 *Bassai dai*

Enbusen

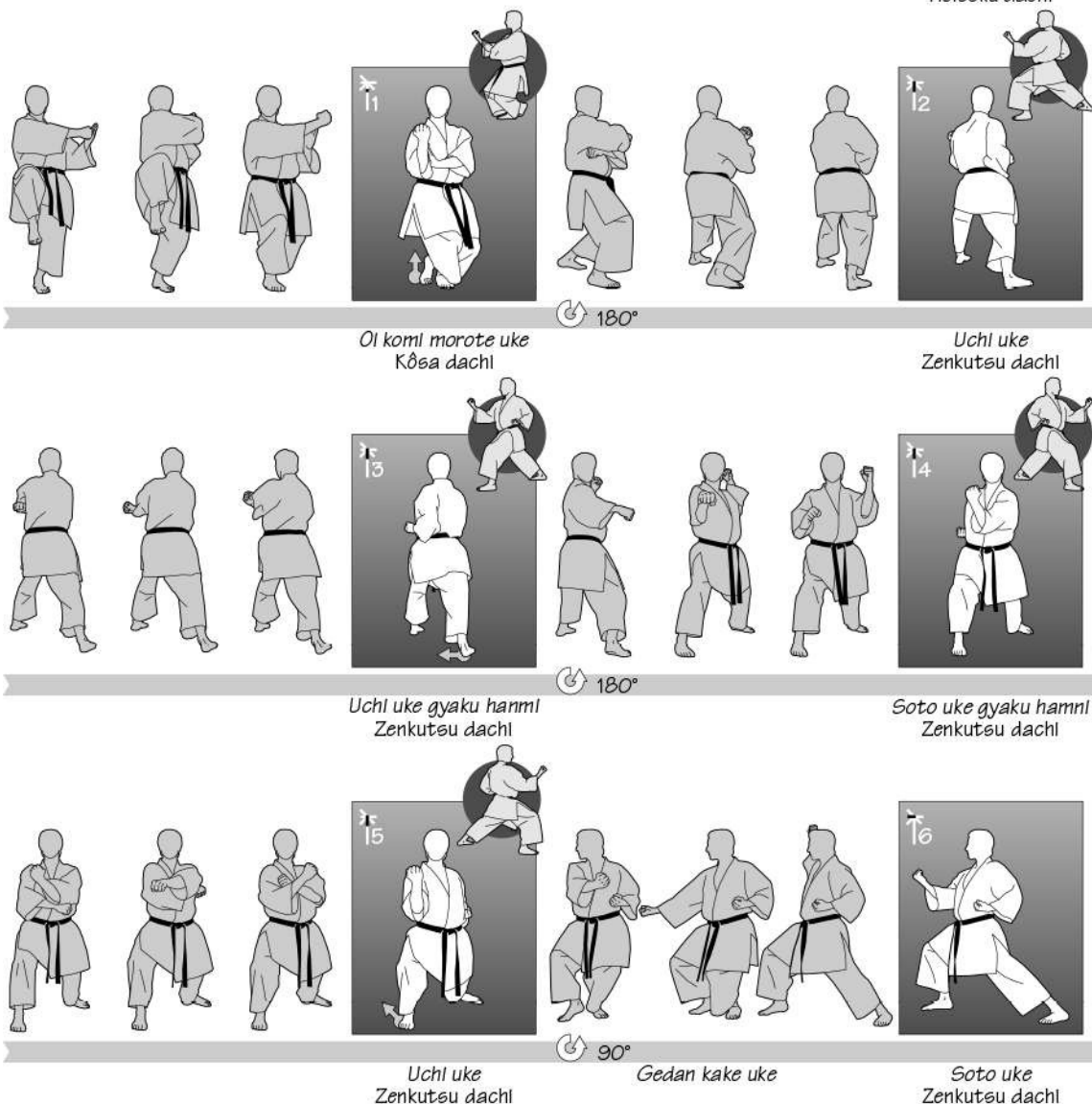


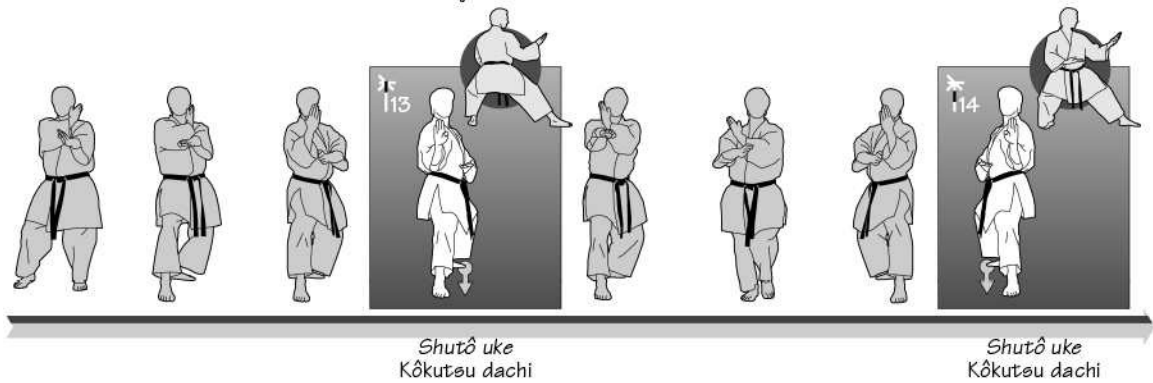
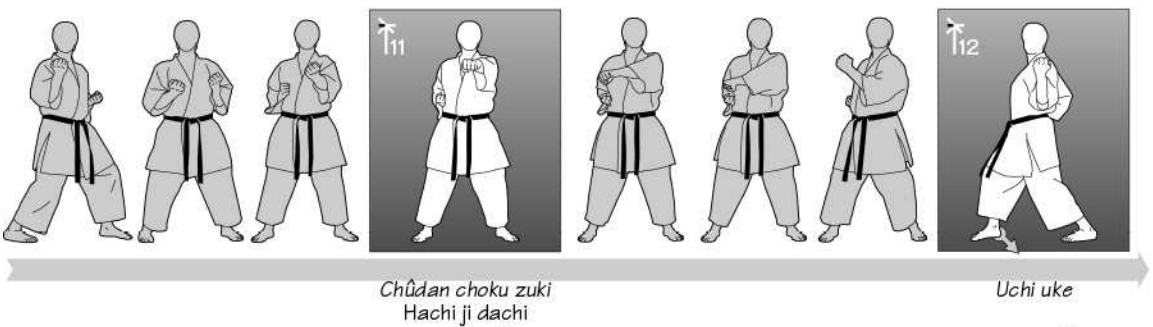
To Penetrate a Fortress - Greater

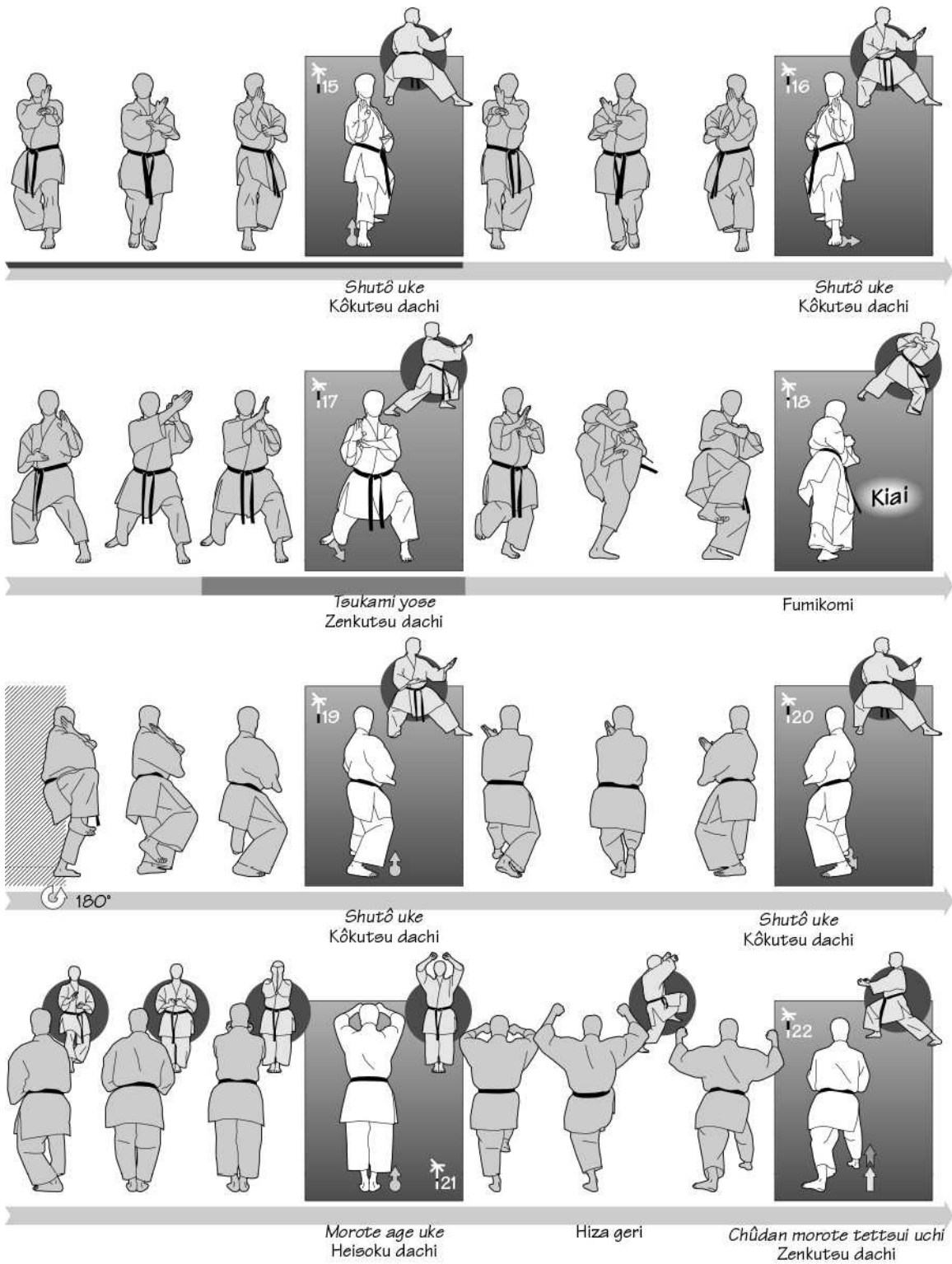


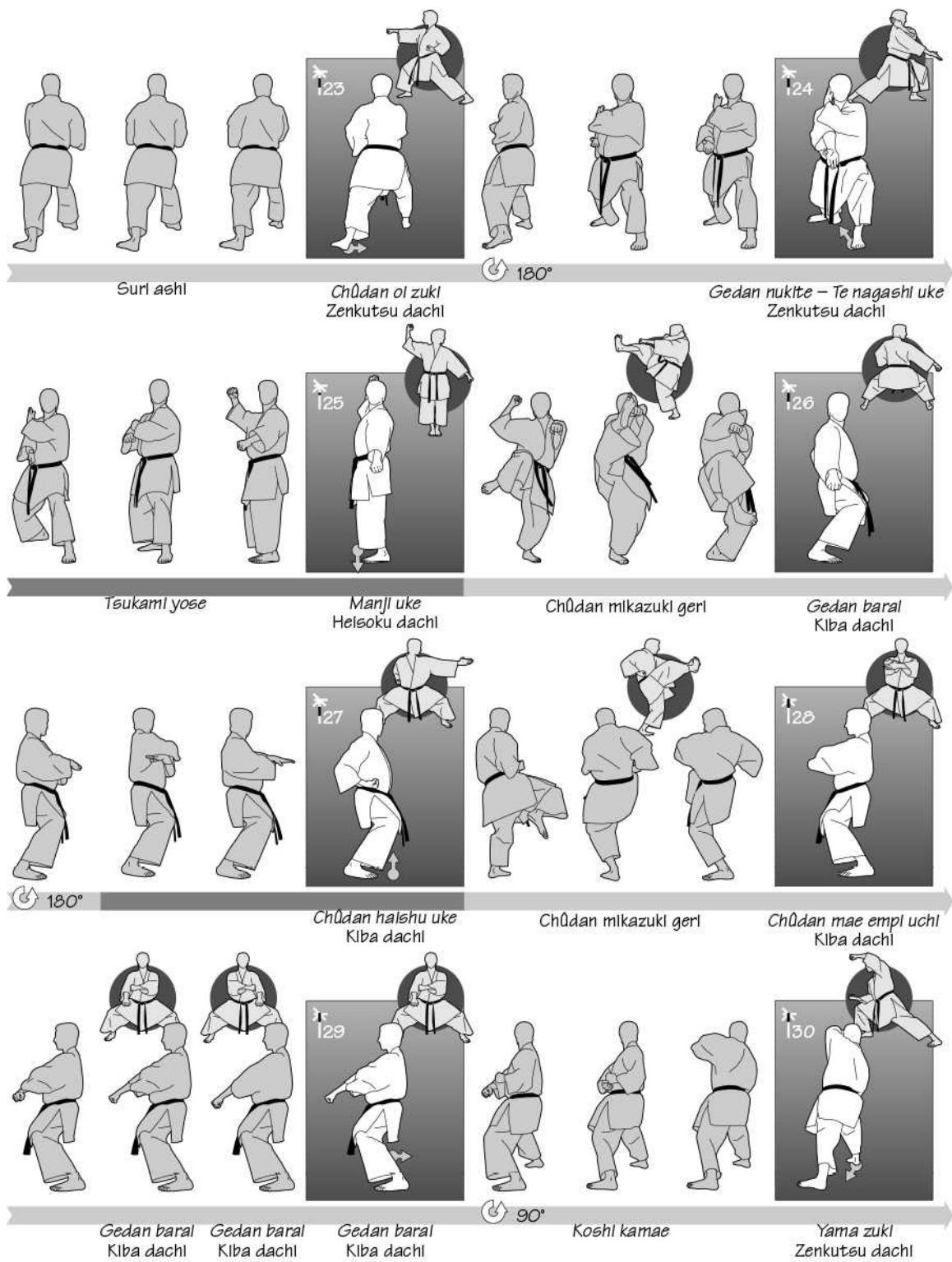
Yûi

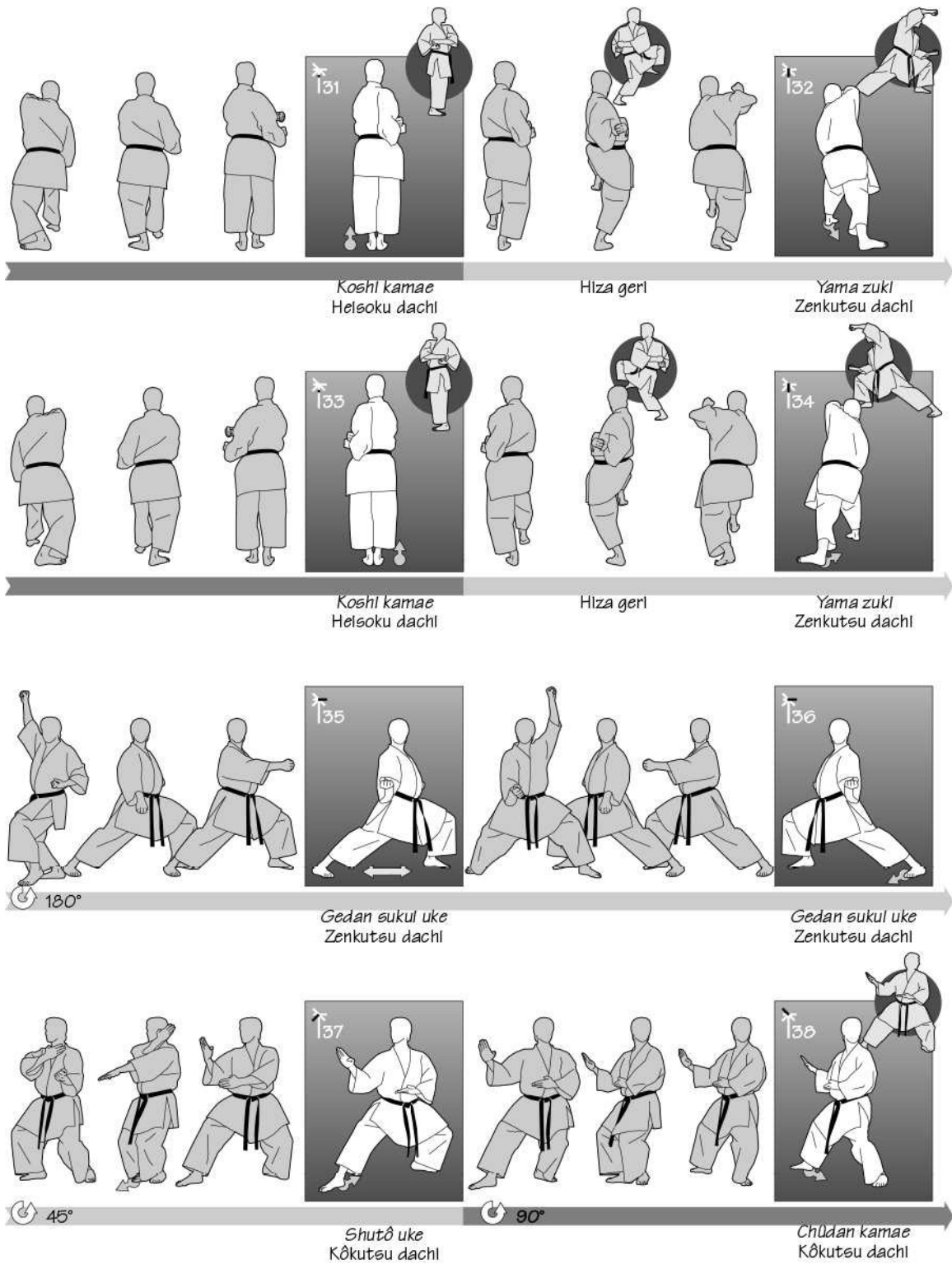
Hetsoku dachi

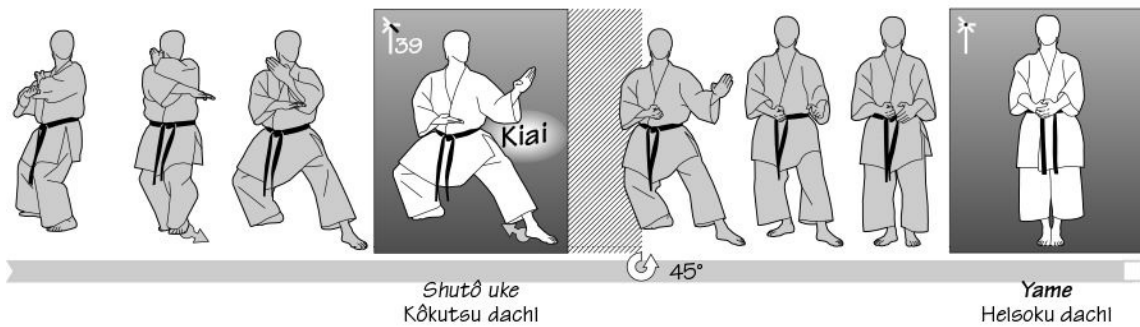












Bassai Dai is marked by very strong techniques. The name of the kata itself, "to penetrate a fortress," indicates its character.

The yôï in Bassai Dai takes place in heisoku dachi. The right fist is enclosed within the left hand. This kind of hand posture can also be found in other kata and symbolizes the victory of flexibility over power.

In Bassai Dai this principle is understood as follows: Beyond basic techniques, new solutions are sought in order to win against an attacker.

The first technique already demonstrates the penetration – oi komi – of the opponent's cover. One possible interpretation is the defense in kôsa dachi (not as strong as in zenkutsu dachi for example) in which the opponent is thrown out of balance at the same time that he attacks. Powerful blocking techniques are applied to show, among other things, that strong blocking techniques can demoralize the opponent. Explosive power and a particular bodily deployment comprise the series of tate shutô uke to uchi uke (Nos. 8–12). Here strong hip rotation is also required. Typical Bassai are tsukami yose and fumikomi (Nos. 17 and 18). Important in this combination are the countermovements (compact body posture during grabbing in order to prepare for the attack,

extended during the counter); only these allow a maximum of kime. For the three consecutive gedan barai in kiba dachi (No. 29), it takes a lot of practice before a karateka can get strength and effectiveness out of these short techniques. Instead of attacking with hiza geri (between Nos. 31–32 and 33–34), mikazuki geri can also be used. Be certain that during the two gedan sukui uke (Nos. 35 and 36), despite the circular arm movement (the blocking technique strikes out from above), the center of gravity stays constantly low to maintain the stability that is required to successfully block the opponent's mae geri and upset his balance.

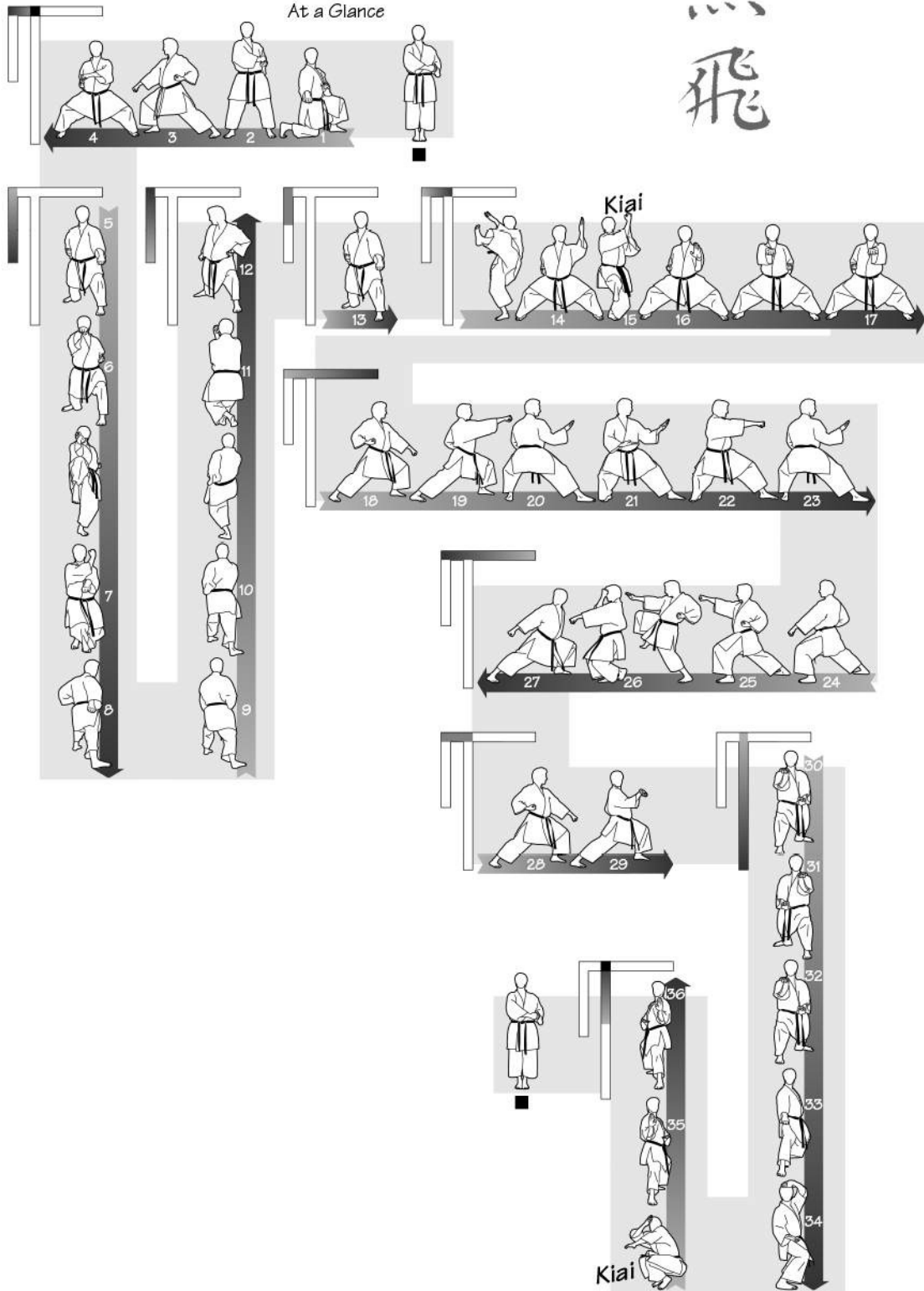
Duration: About 60 seconds

Empi

Empi

燕
飛

At a Glance



燕 Empi

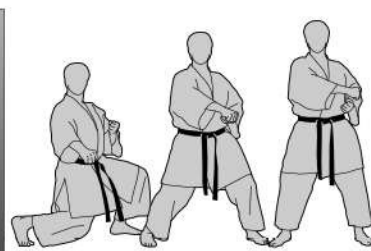
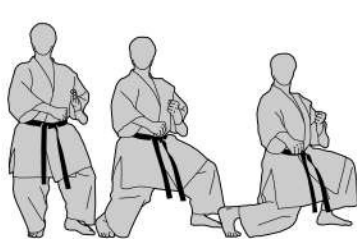
Enbusen



Flight of the Swallow

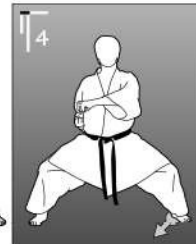
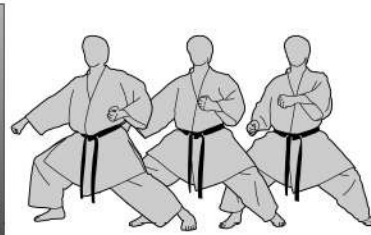
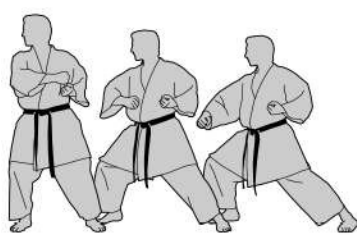


Yoi
Haisoku dachi



Gedan barai – Chûdan kamae
Kata hiza dachi

Koshi kamae
Hachi ji dachi

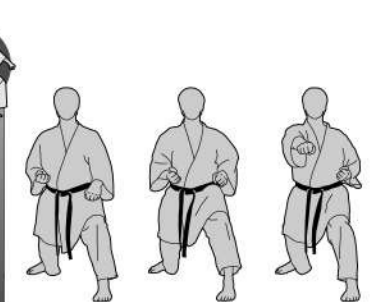
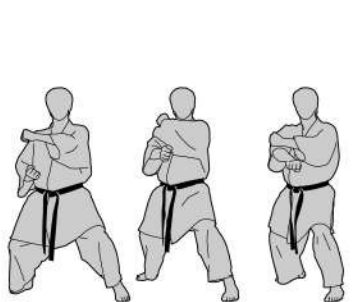


90°

Gedan barai
Zenkutsu dachi

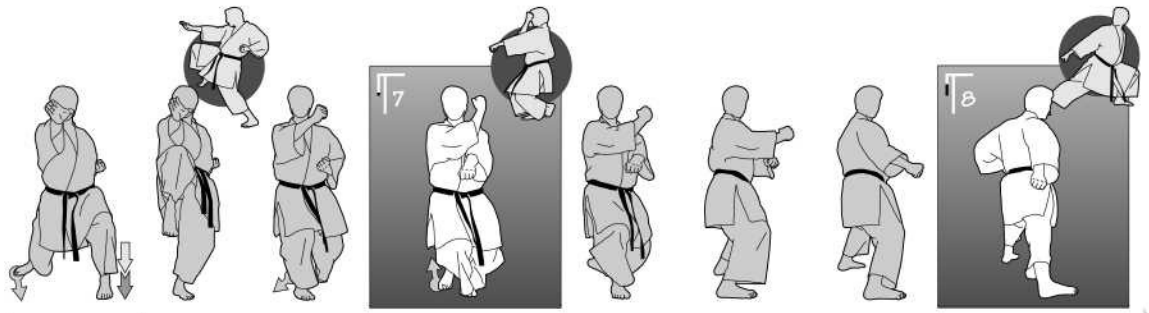
90°

Chûdan kagi zuki
Kiba dachi



Gedan barai
Zenkutsu dachi

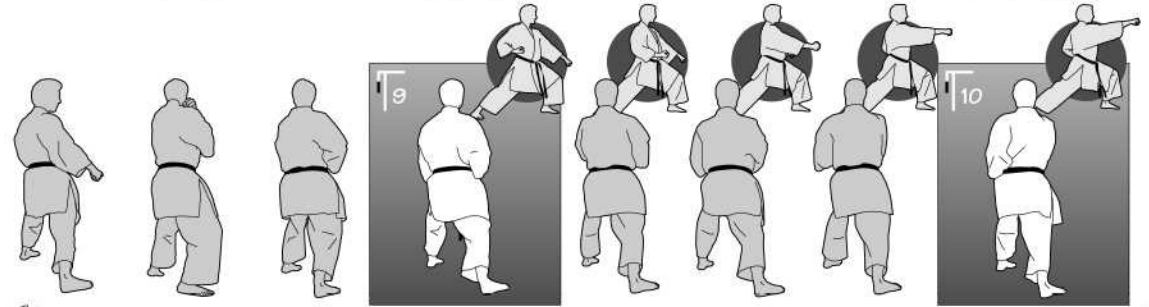
Jôdan age zuki
Zenkutsu dachi



Tsukami yose
Hiza geri –
Suri ashi

Gedan zuki – Jôdan nagashi uke
Kôsa dachi

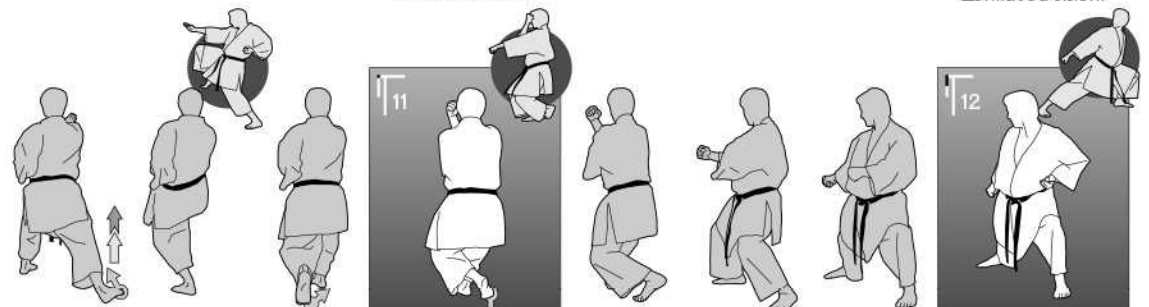
Gedan barai
Zenkutô dachi



180°

Gedan barai
Zenkutô dachi

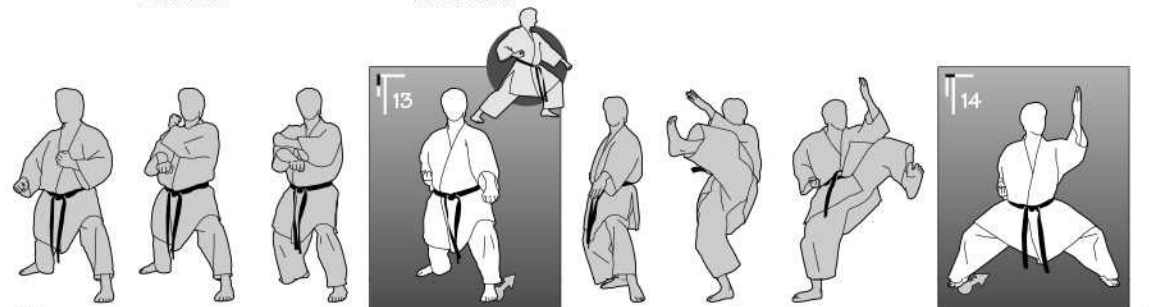
Jôdan age zuki
Zenkutô dachi



Tsukami yose
Hiza geri –
Suri ashi

Gedan zuki – Jôdan nagashi uke
Kôsa dachi

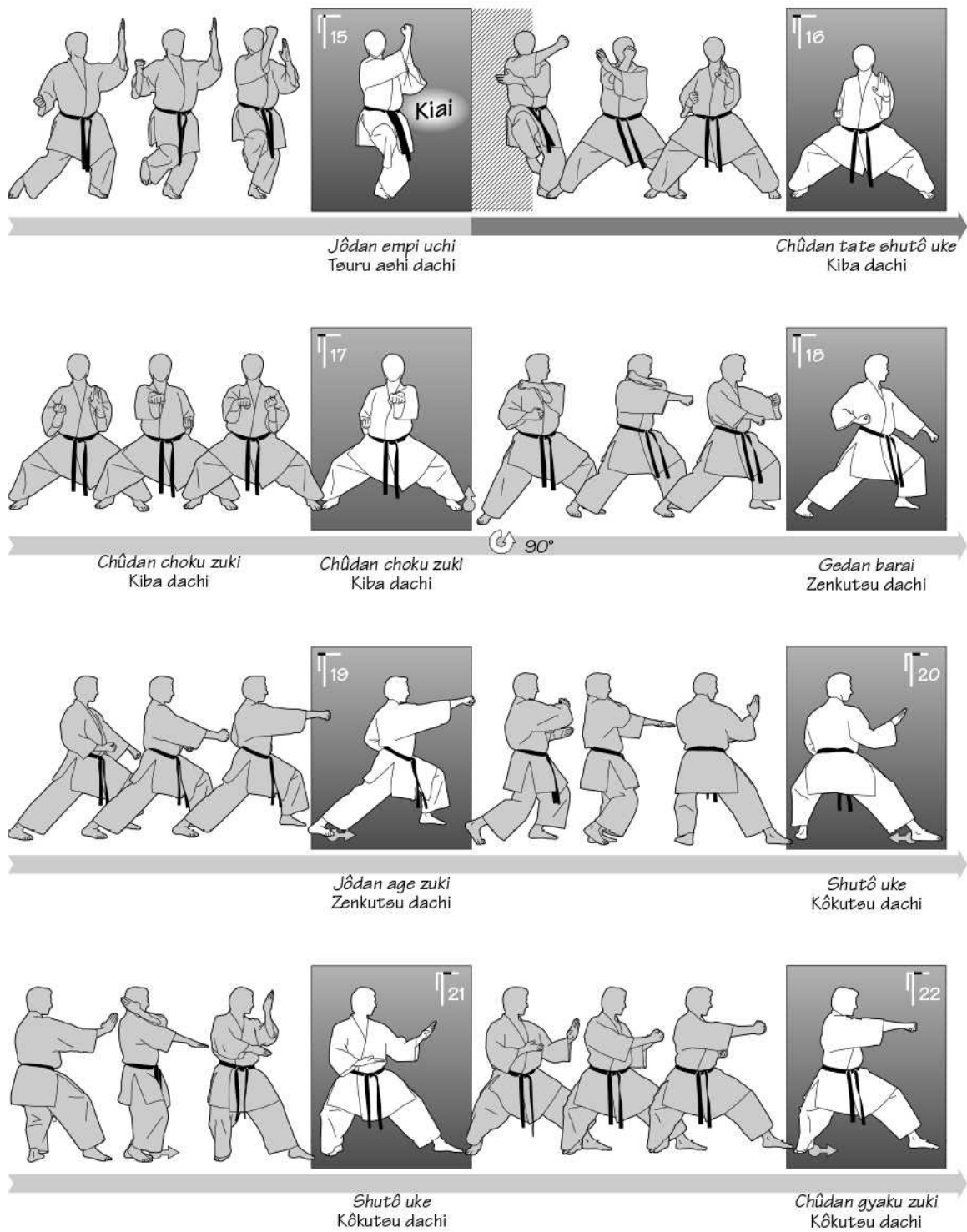
Gedan barai
Zenkutô dachi

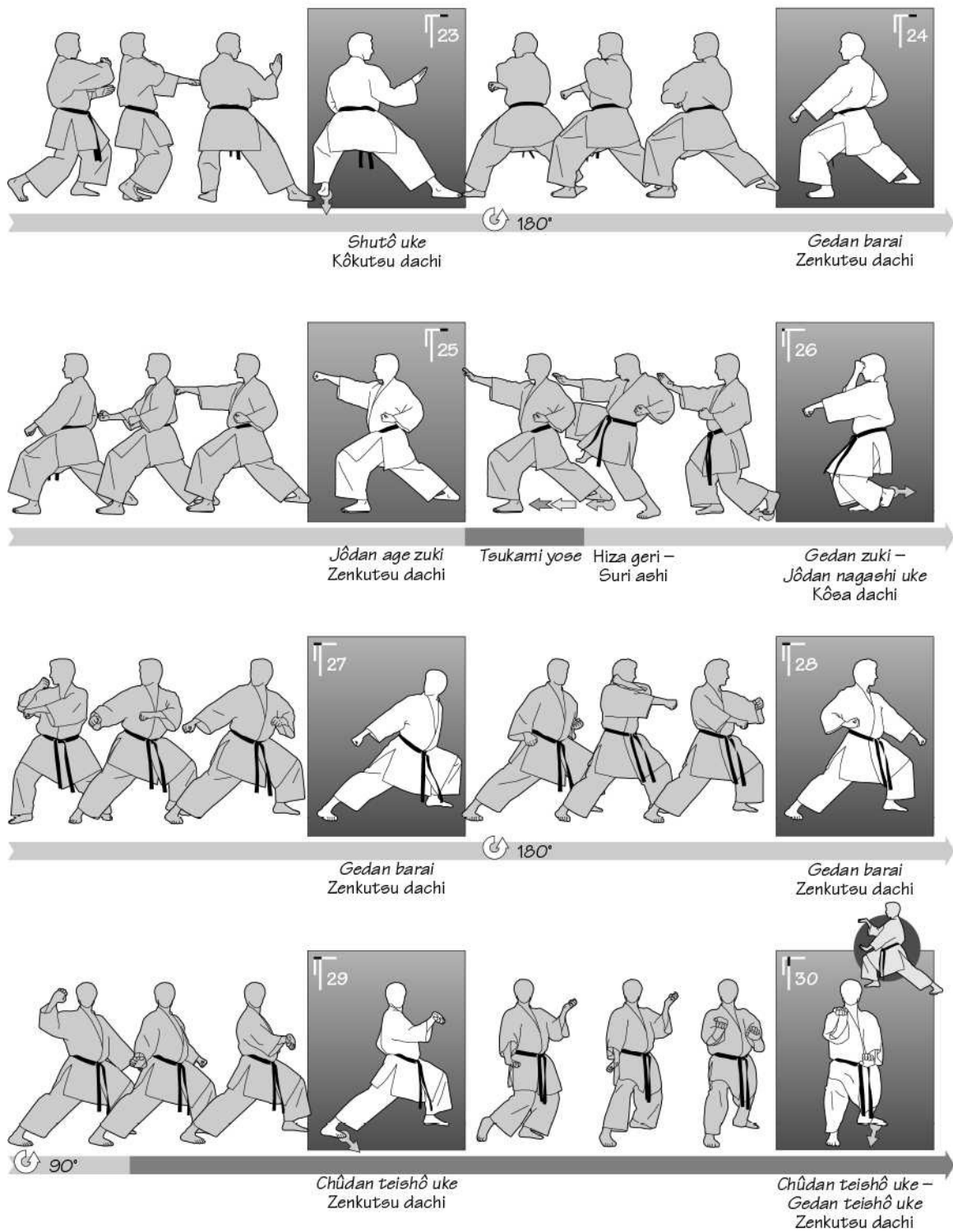


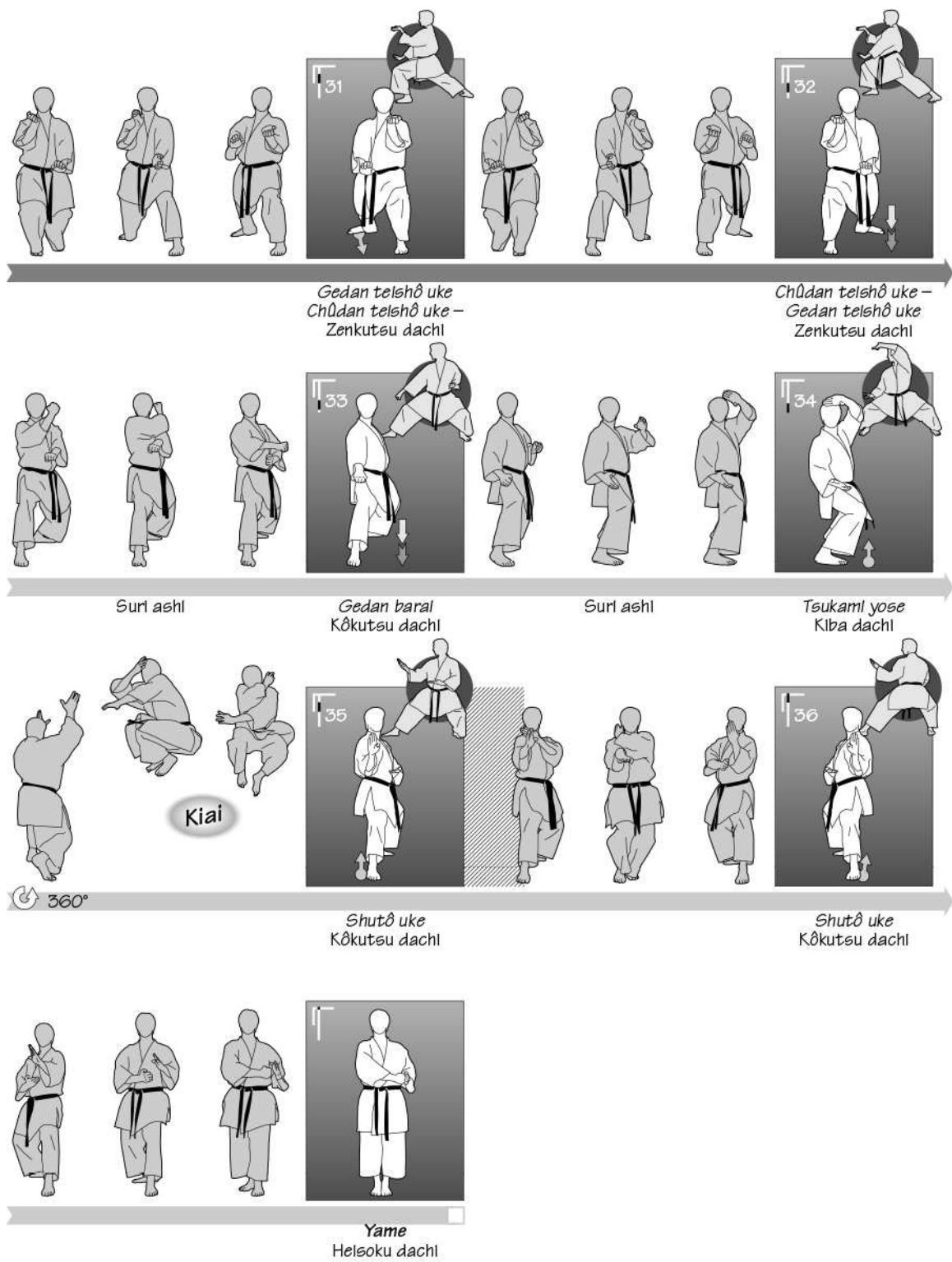
180°

Gedan barai
Zenkutô dachi

Jôdan naiwan uke
Kiba dachi







The name Empi, meaning "the flight of the swallow," is the first indication that execution of this kata should be fast and dynamic.

The yôï is performed in heisoku dachi. The opened left hand leans perpendicularly against the right fist. Both hands rest on the left hip.

After the upward moving attack to the opponent's chin (age zuki), a grab at the hair or collar follows, which pulls the opponent toward the knee strike (Nos. 6 and 7). A chûdan strike follows with the left fist. As a possible interpretation for the next move, the opponent then grabs the left hand, necessitating the need to twist away while striking with the right fist in order to break free. This series of techniques occurs several times in this kata.

At the same time, from Nos. 13–14, a jôdan attack gets blocked and a gedan attack avoided. The eyes remain constantly focused on the left hand. An elbow strike to the head (symbolized by the left hand) of the opponent follows. Interpretation of techniques, Nos. 34–36:

A stick attack from above gets blocked and the stick ripped from the opponent's hands. The jump symbolizes a dodge against a gedan attack. After that the opponent is blocked and countered again.

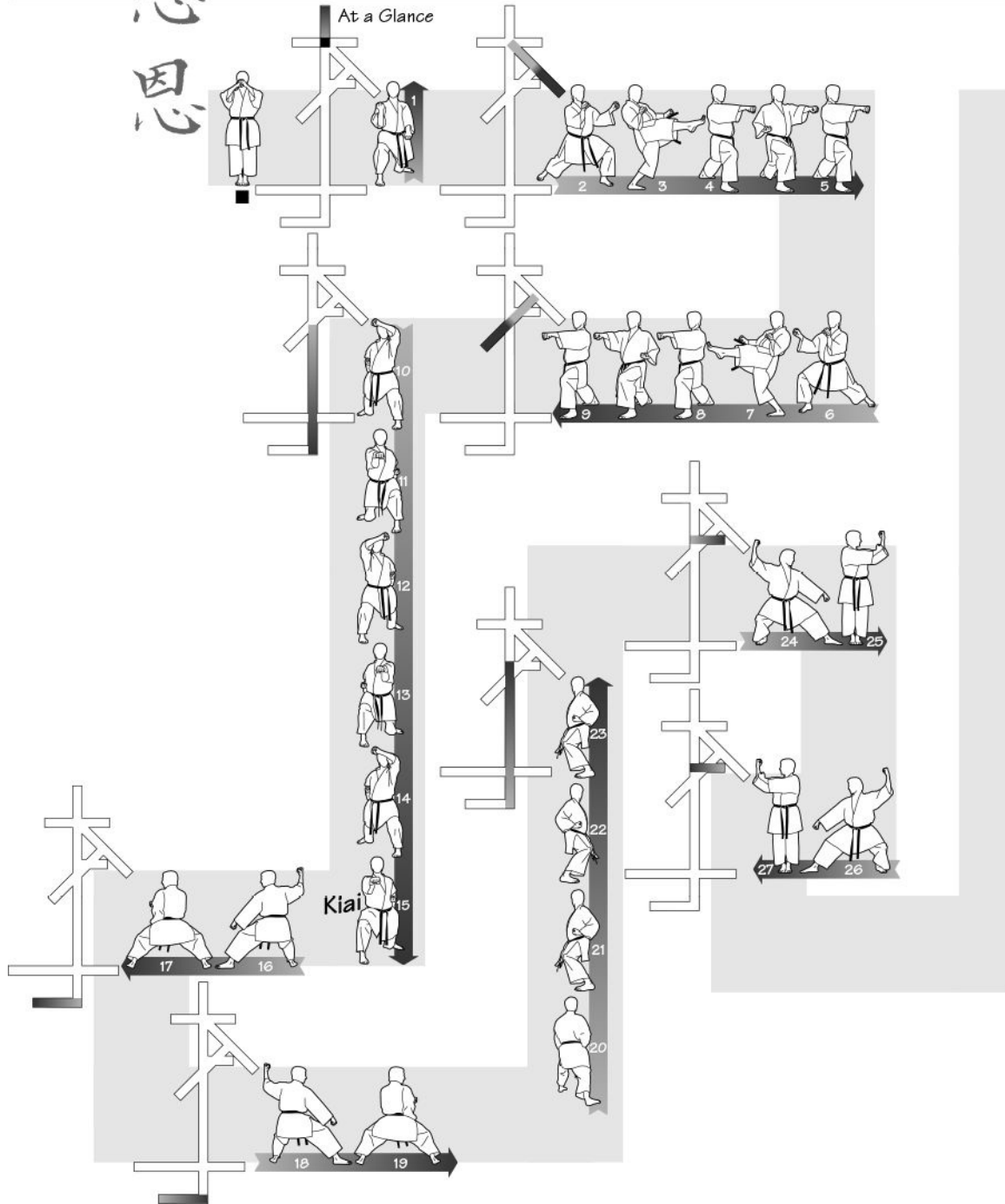
Duration: About 60 seconds

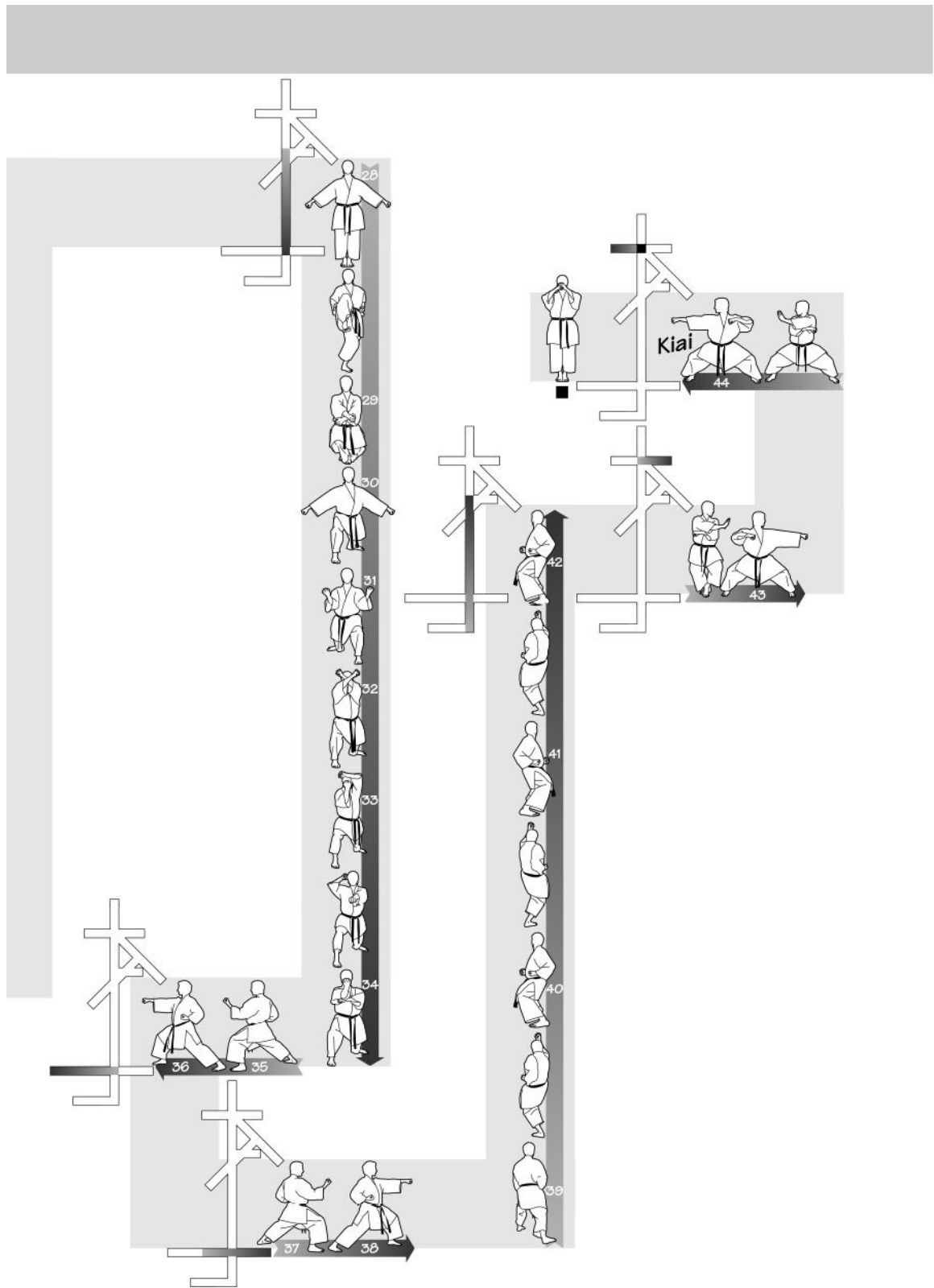
Jion

慈
恩

Jion

At a Glance





慈

Jion

Enbusen

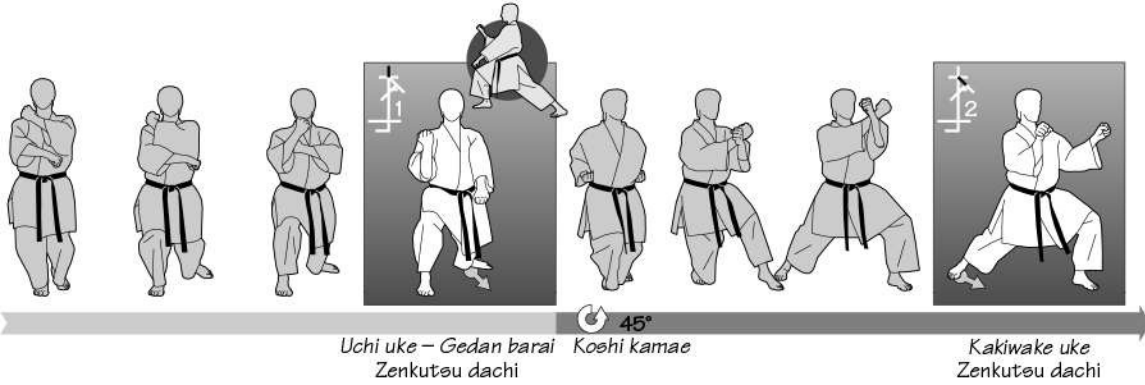
Love and Goodness



恩



Yoi
Heisoku dachi



Uchi uke - Gedan barai
Zenkutou dachi

45°

Koshi kamae



Kakiwake uke
Zenkutou dachi



Chudan mae geri keage

Chudan oi zuki
Zenkutou dachi



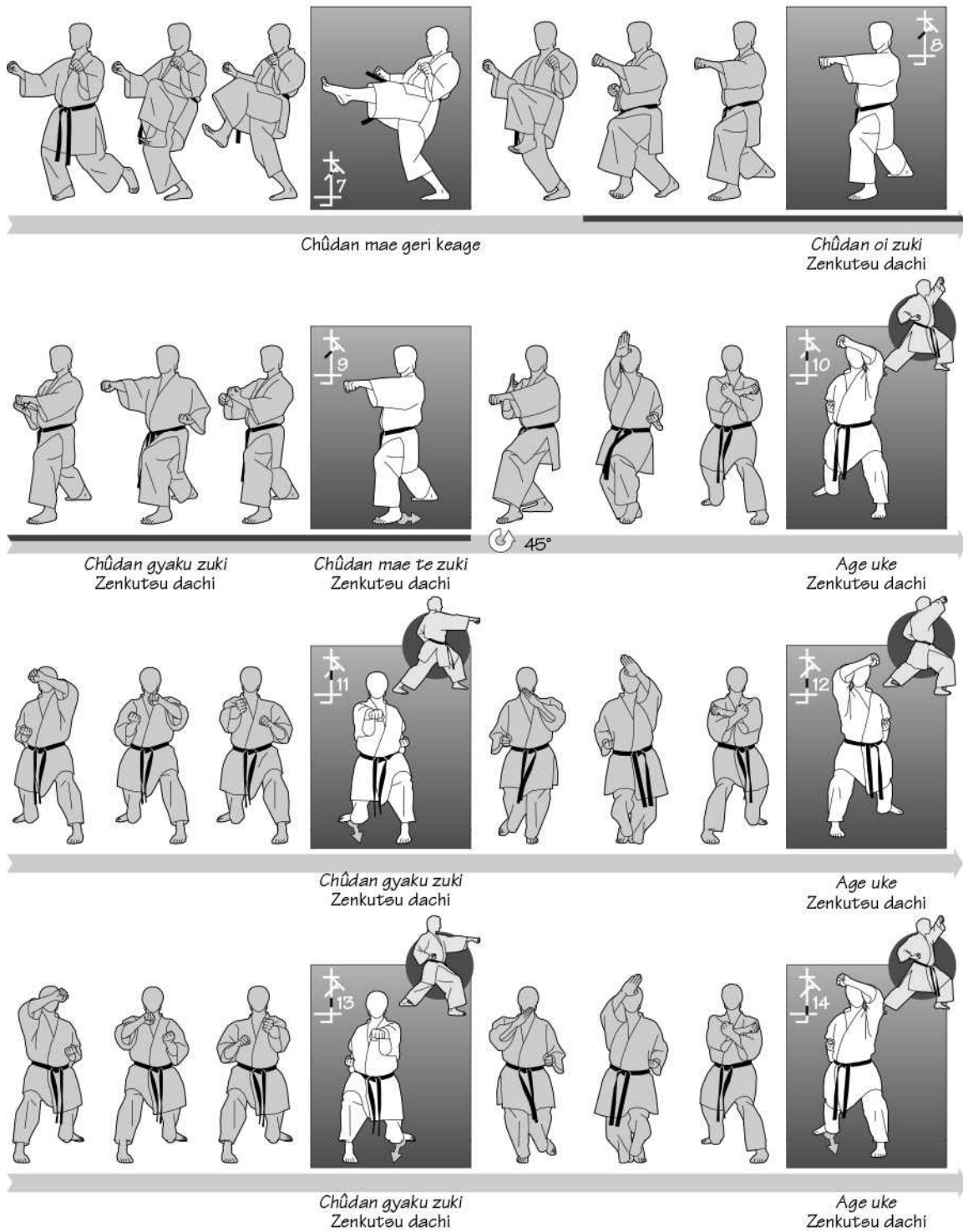
Chudan gyaku zuki
Zenkutou dachi

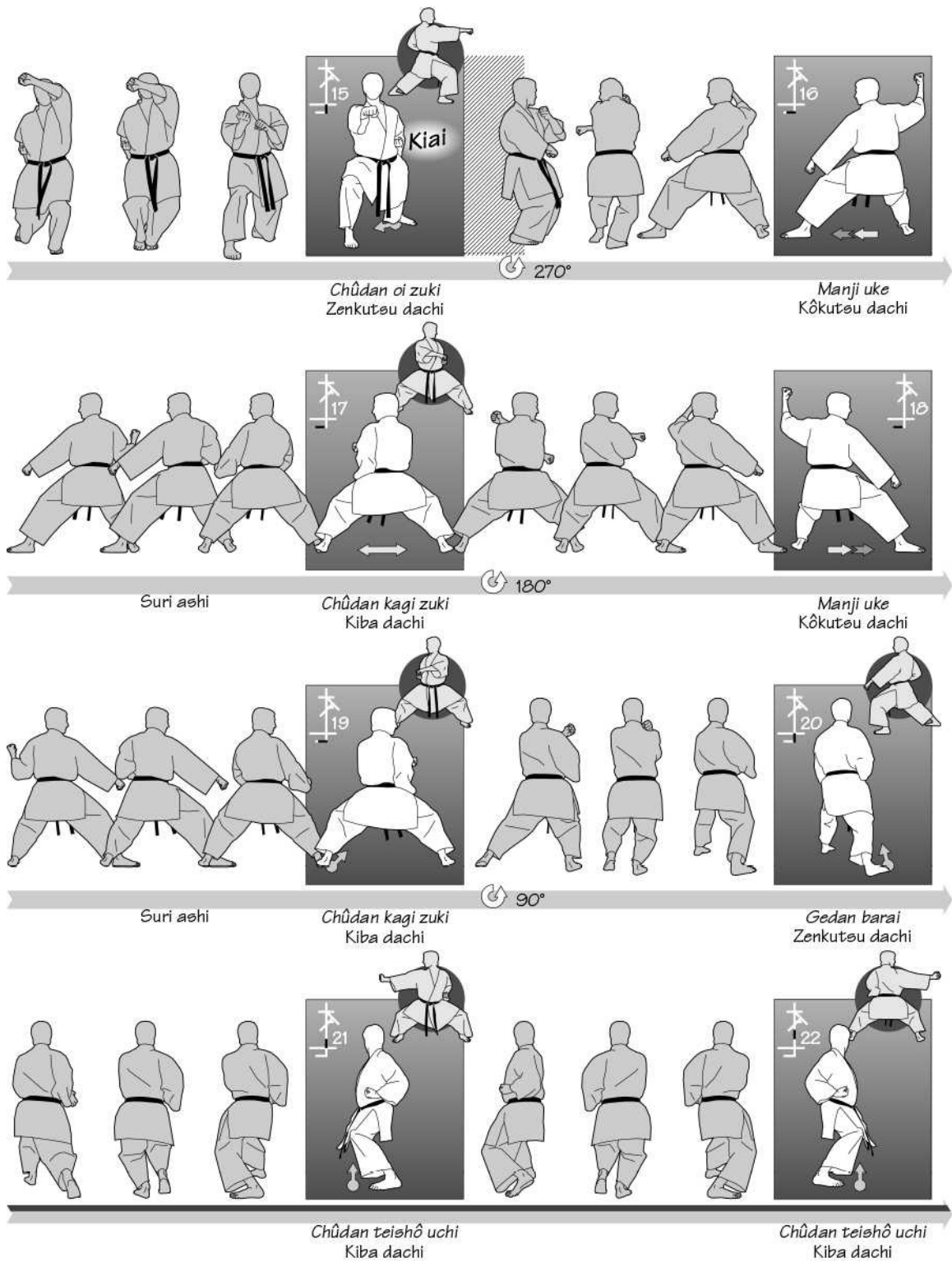
Chudan mae te zuki
Zenkutou dachi

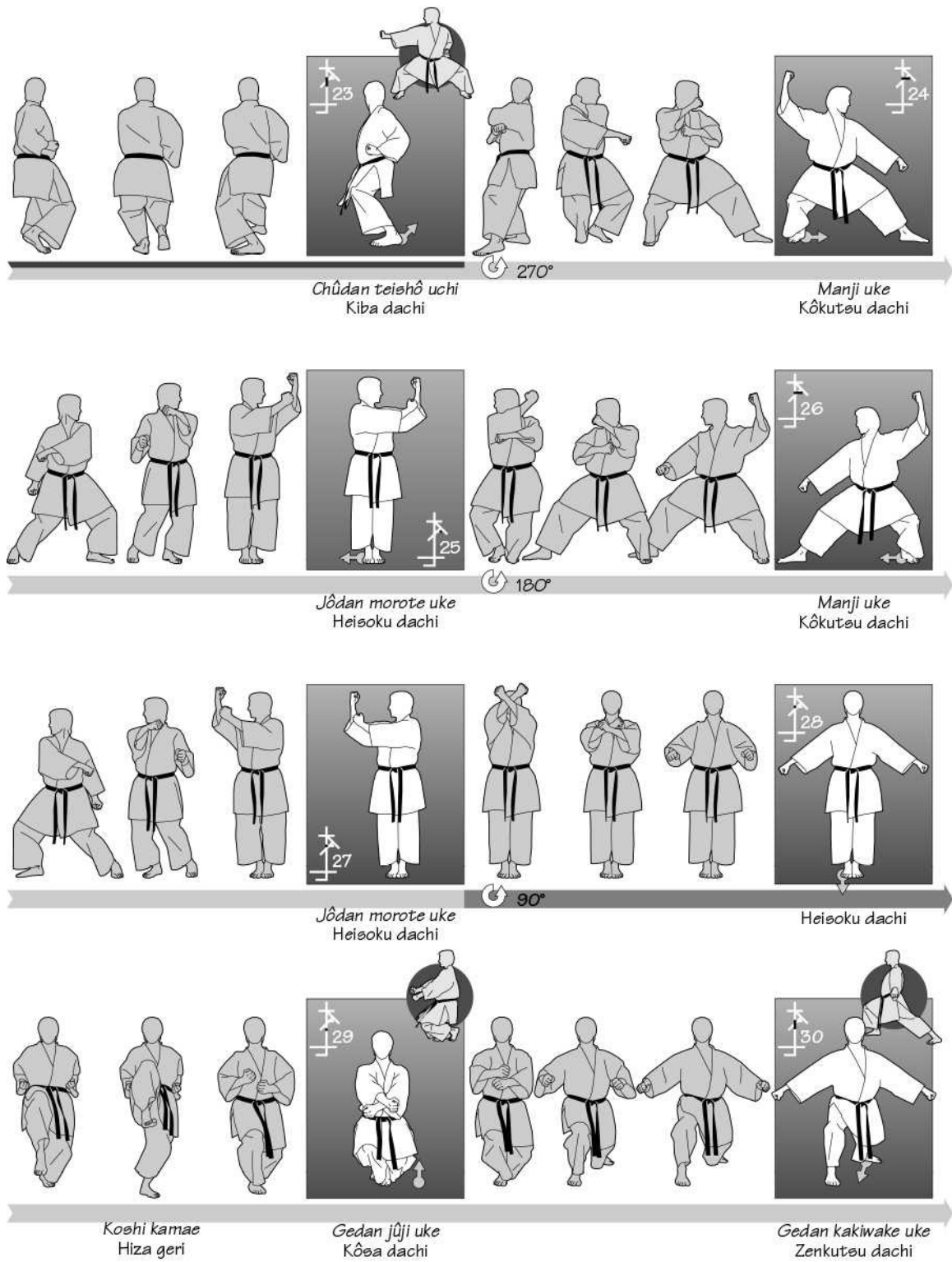
90°

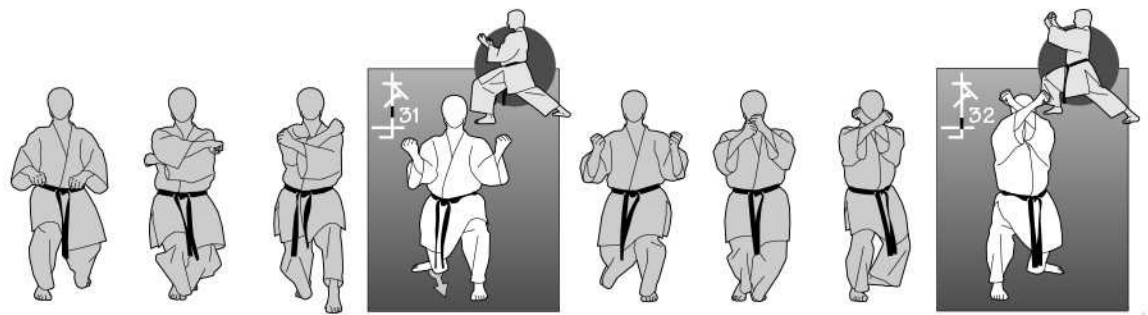
Koshi kamae

Kakiwake uke
Zenkutou dachi



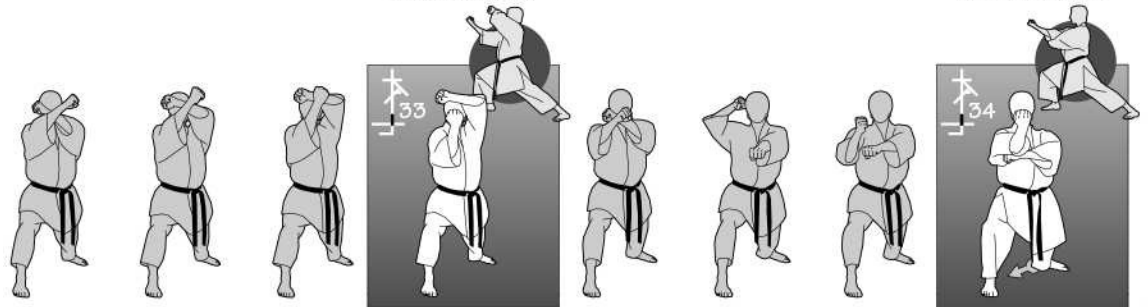






Chûdan morote uchi uke
Zenkutsu dachi

Jûdan jûji uke
Zenkutsu dachi



Jûdan tate uraken uchi –
Jûdan kamae
Zenkutsu dachi

Chûdan tetsui uchi

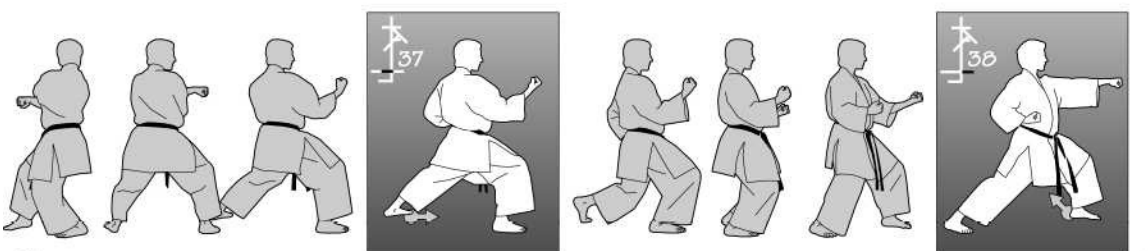
Jûdan ura zuki –
Chûdan kamae
Zenkutsu dachi



270°

Uchi uke
Zenkutsu dachi

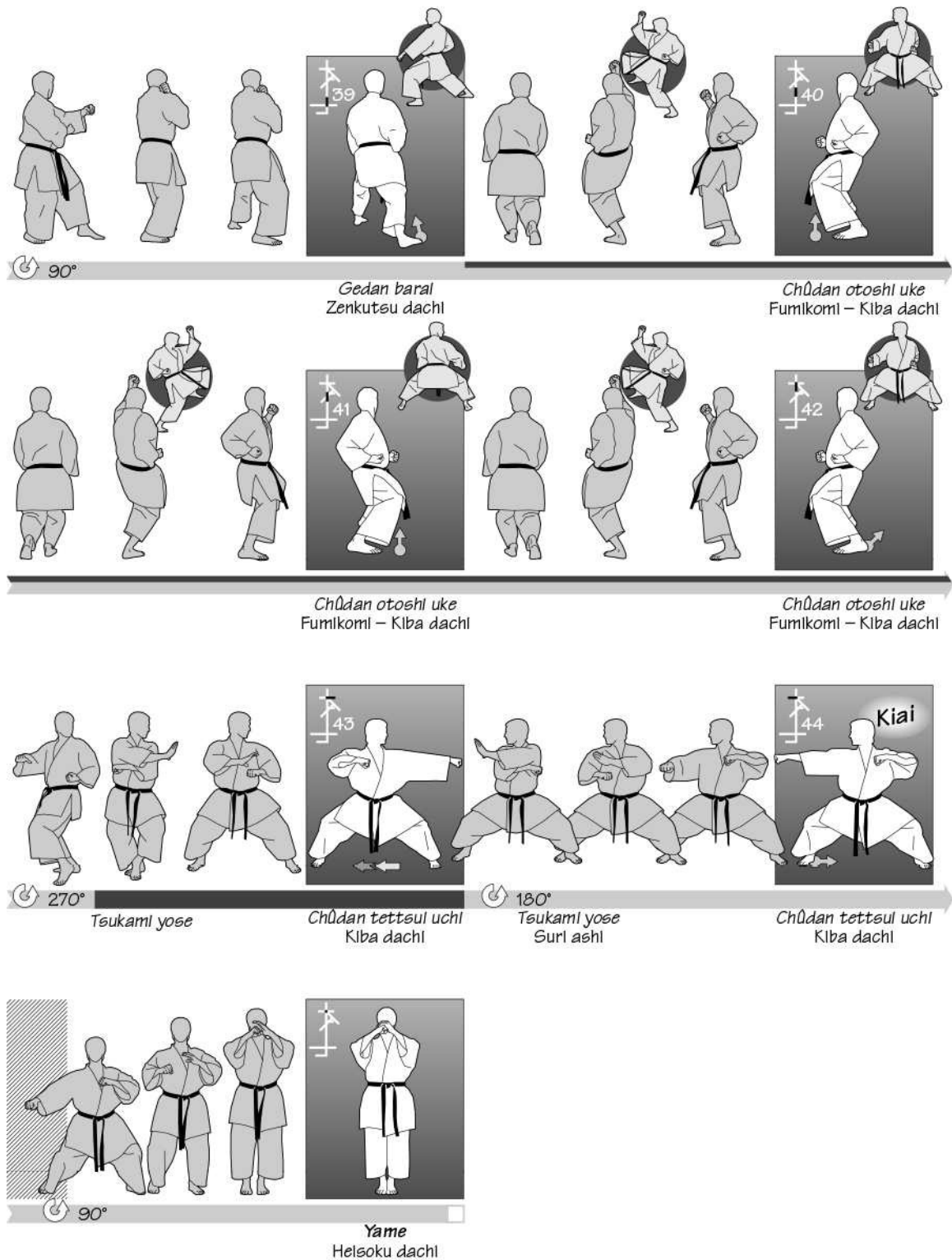
Chûdan oi zuki
Zenkutsu dachi



180°

Uchi uke
Zenkutsu dachi

Chûdan oi zuki
Zenkutsu dachi



Jion is a very representative kata of the Shôtôkan style. It contains several typical techniques that are present in the Heian katas as well.

The yôï takes place in heisoku dachi, the left hand embracing the right fist. The upper edges of the hands are held at a height between the mouth and the nose.

The series of Teishô techniques (Nos. 21–23) assign the first two as defense techniques.

The last one is simultaneous block and attack: One blocks an attack with a stick and, through a strong hip rotation, moves the opponent out of balance.

To be effective, the blocking techniques Nos. 25 and 27, jôdan morote uke in heisoku dachi, require a good synchronized body tension. Again for stylistic reasons no counter techniques follow.

The whole following row (until No. 34) is a series of demanding techniques. Intensive practice and corresponding body control lead to powerful and harmonic movements (important above all is hip rotation).

The series of Otoshi techniques (Nos. 40–42) strike out from far above, so that the block is, at the same time, a fist strike to the forearm of the attacker (otoshi uchi). Additionally one attacks with a fumikomi.

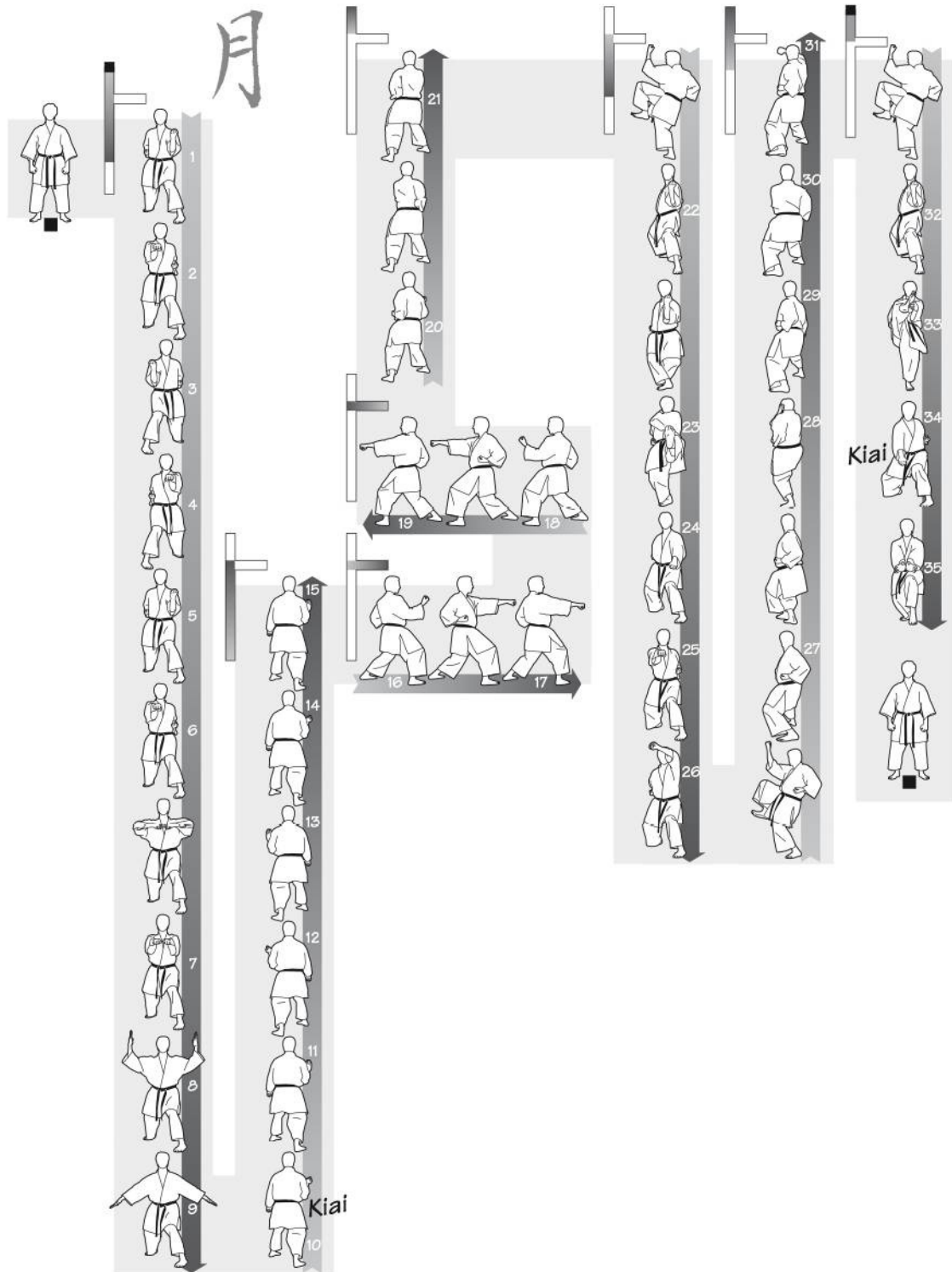
At the tsukami yose (between Nos. 42 and 44) circular and horizontal grabbing movements are executed in front of the upper body.

Duration: About 60 seconds

Hangetsu

半 Hangetsu

At a Glance



半月 Hangetsu

Enbusen

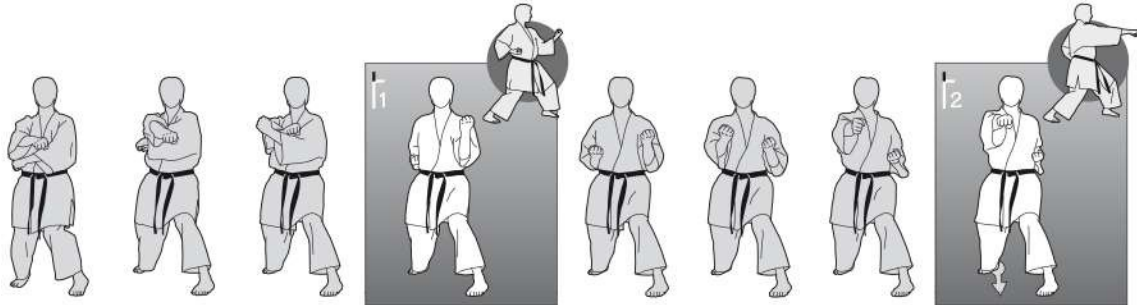


Half Moon



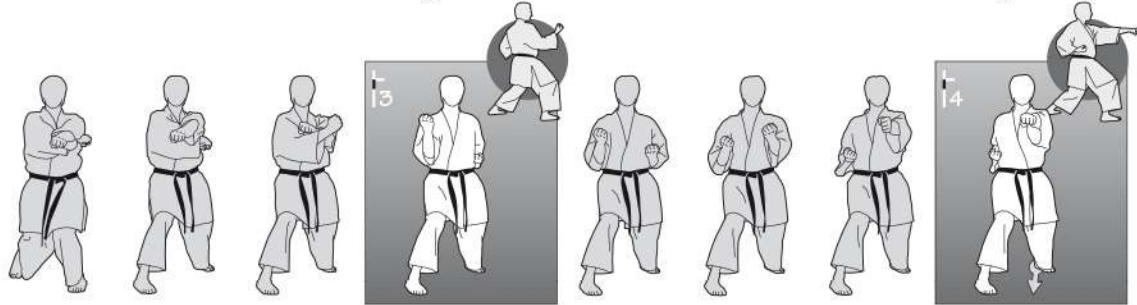
Yûi

Hetsoku dachi



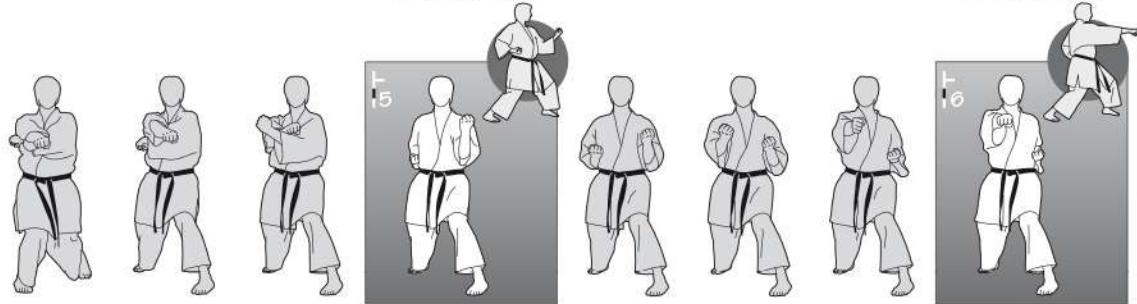
Uchi uke
Hangetsu dachi

Chûdan gyaku zuki
Hangetsu dachi



Uchi uke
Hangetsu dachi

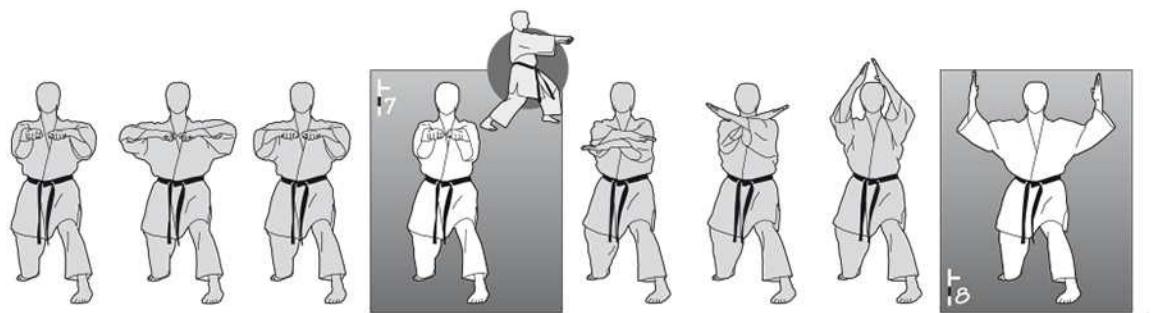
Chûdan gyaku zuki
Hangetsu dachi



Uchi uke
Hangetsu dachi

Chûdan gyaku zuki
Hangetsu dachi

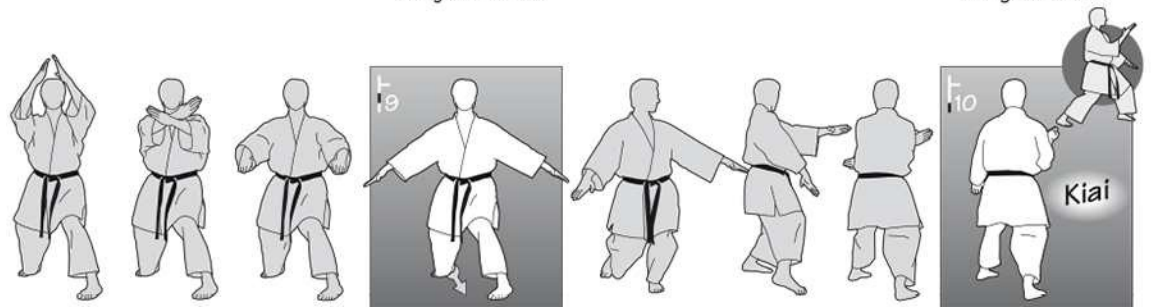
Hangetsu



Ippon ken kamae

Chûdan morote ippon ken
Hangetsu dachi

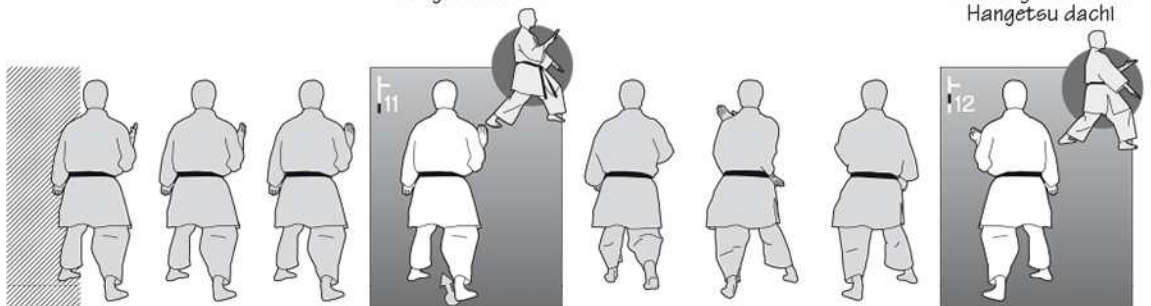
Yama kamae
Hangetsu dachi



Gedan morote shutô uke
Hangetsu dachi

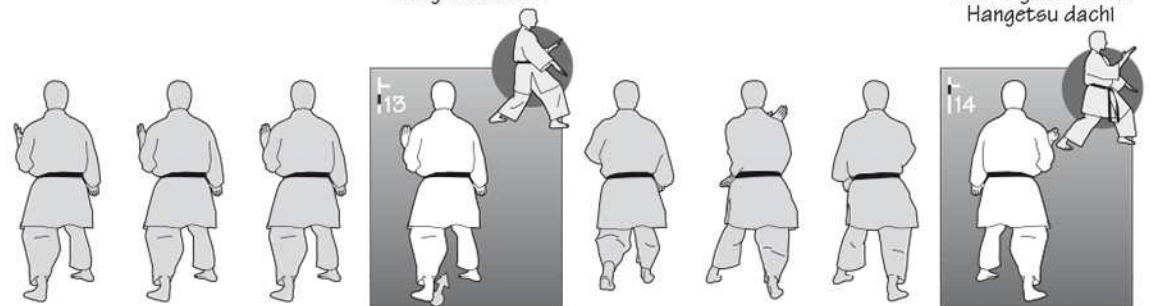
180°

Kaishu uchi uke –
Kaishu gedan barai
Hangetsu dachi



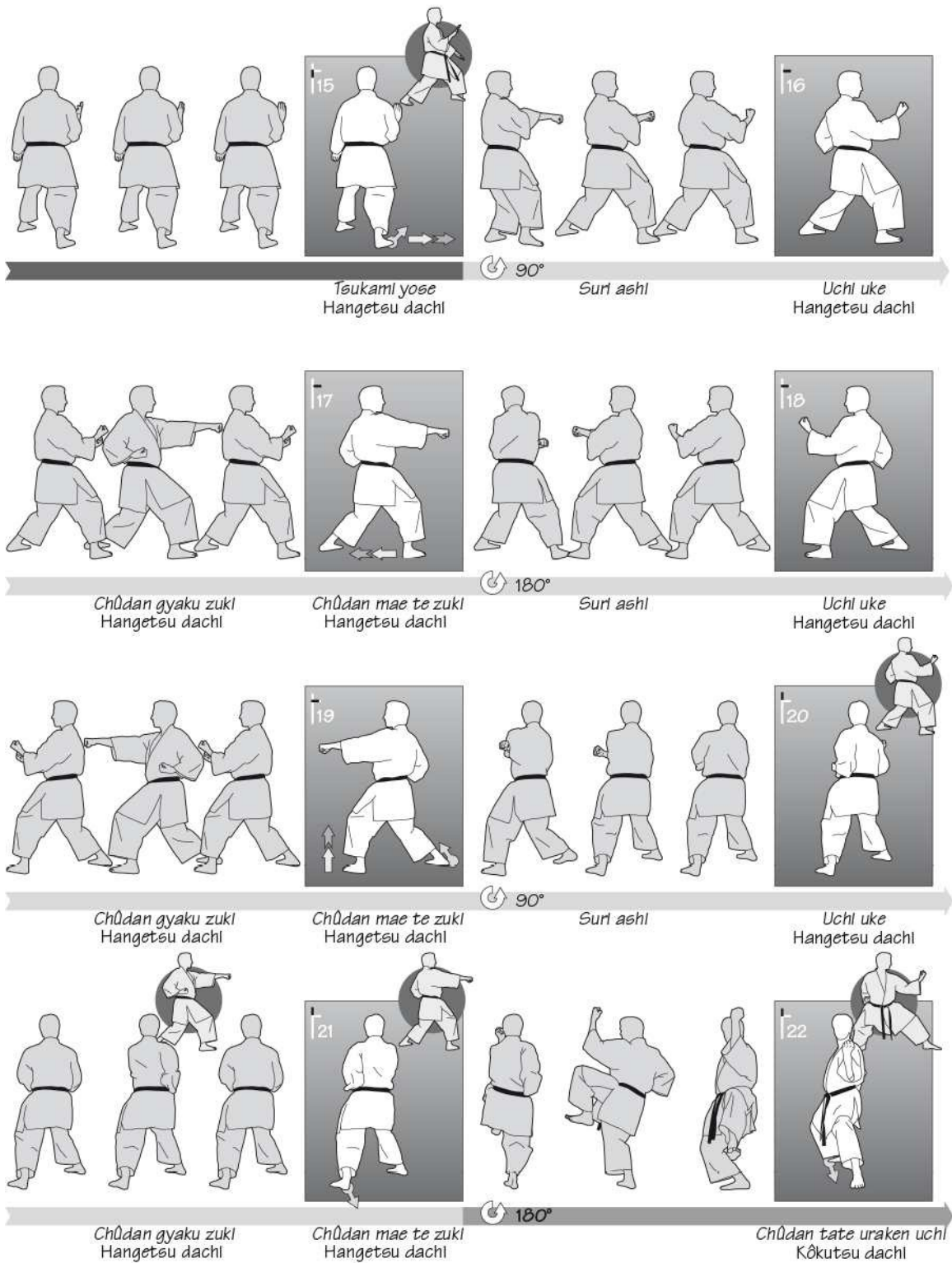
Tsukami yose
Hangetsu dachi

Kaishu uchi uke –
Kaishu gedan barai
Hangetsu dachi

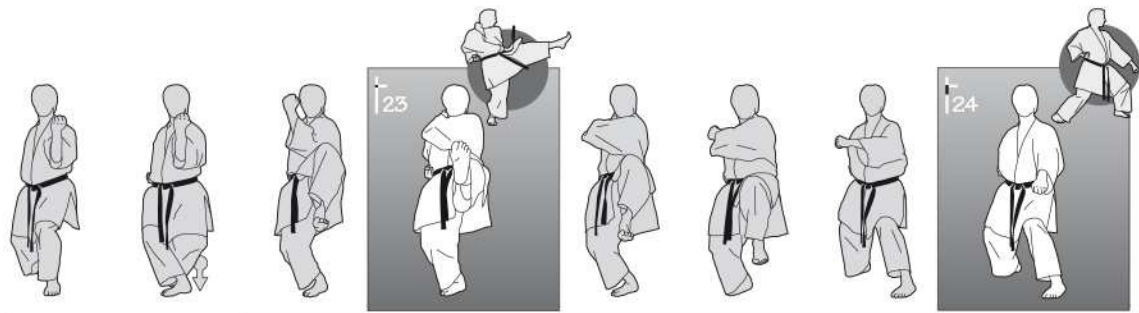


Tsukami yose
Hangetsu dachi

Kaishu uchi uke –
Kaishu gedan barai
Hangetsu dachi

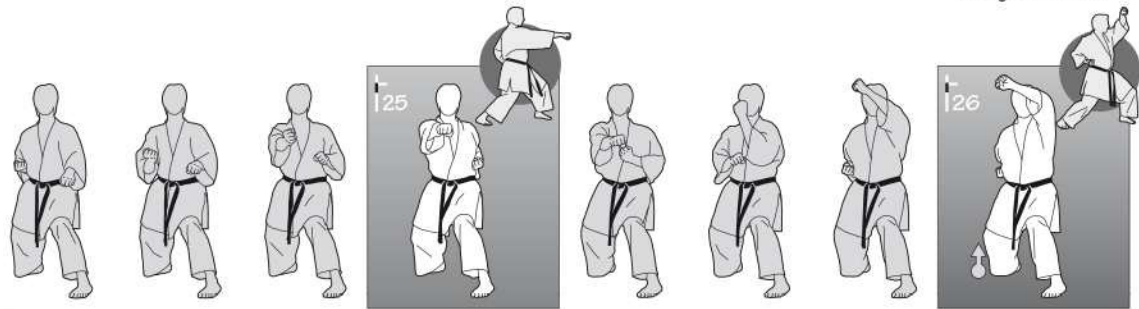


Hangetsu



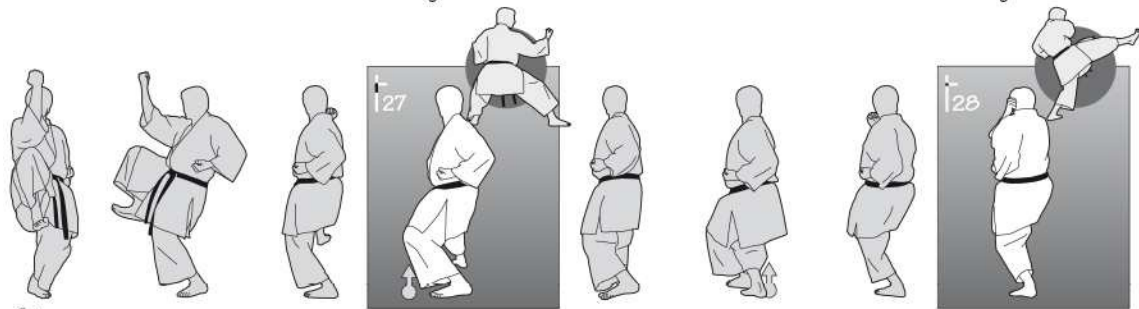
Chûdan mae geri keage

Gedan barai
Hangetsu dachi



Chûdan gyaku zuki
Hangetsu dachi

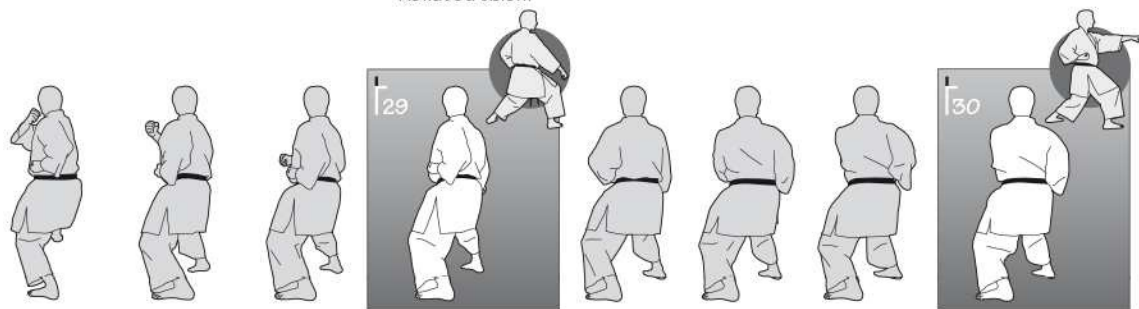
Age uke
Hangetsu dachi



180°

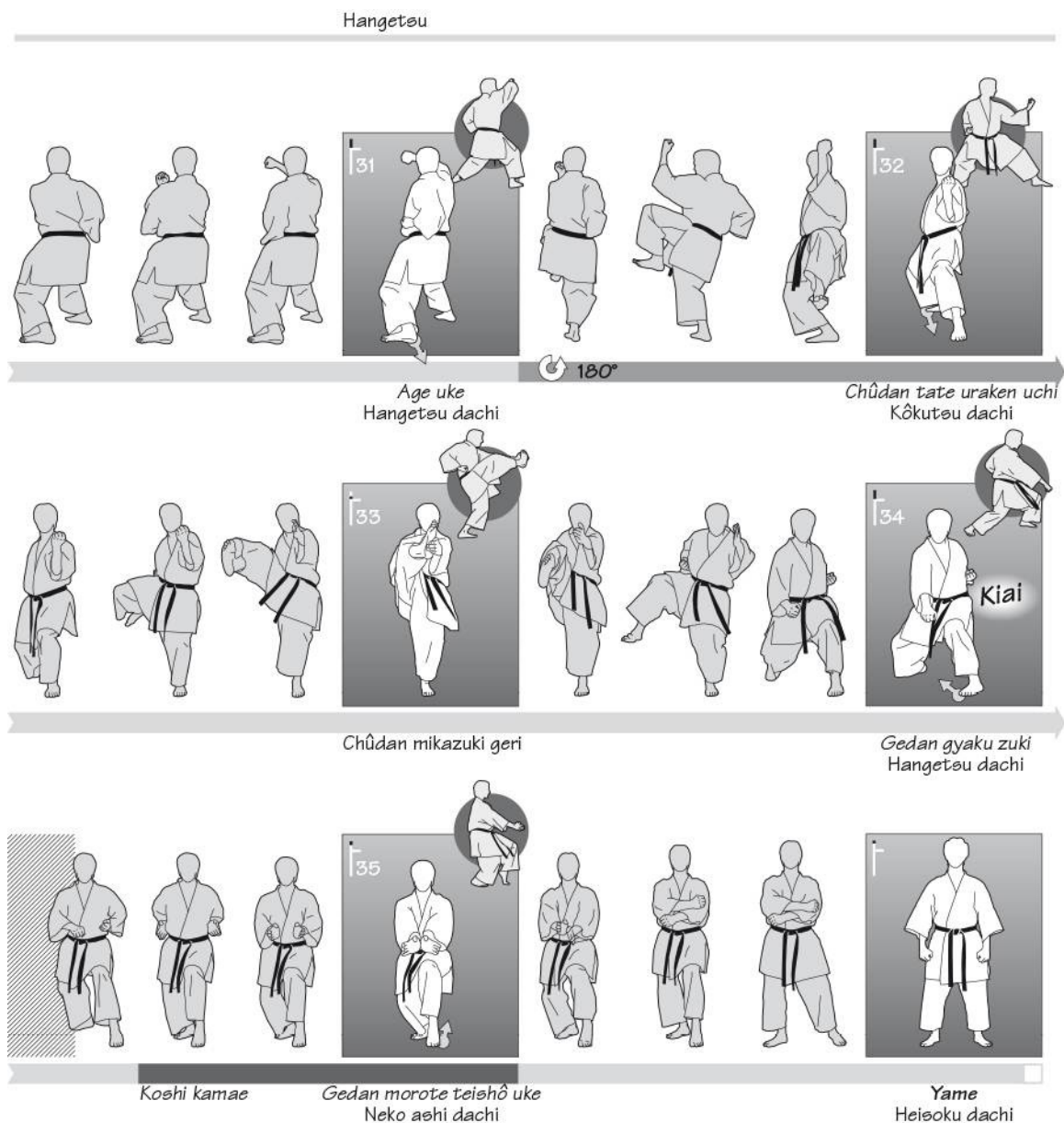
Chûdan tate uraken uchi
Kôkutsu dachi

Chûdan mae geri keage



Gedan barai
Hangetsu dachi

Chûdan gyaku zuki
Hangetsu dachi



The original name of Hangetsu is Seishan, and in the Wadô-ryû style it still has the same name. In Shôrin-ryû, Shitô-ryû, and Gôjû-ryû styles, it is called Seisan.

The name comes from the hangetsu dachi, the most frequently used stance in this kata.

Hangetsu contains slow and fast techniques. The slow movements, especially, are combined with a very noticeable breathing, which makes this kata within the Shôtôkan style so unique. This breathing technique is strongly reminiscent of those in the Gôjû-ryû kata.

In the series Nos. 7–9, one attacks with a morote ippon ken

followed by blocks to jôdan and chûdan attacks. For stylistic reasons no counter technique is prescribed.

The following series (Nos. 10–15) are blocking techniques in which the upper hand attacks the opponent in order to grab him while simultaneously the other hand has the possibility to counter (not executed in the kata).

The circular leg movement between Nos. 21 and 22 represents a dodge of an attack to the rear leg.

A counter from top down is executed while setting down the leg. When the opponent holds the front arm, one attacks with the foot and at the same time rips away the front arm to break free.

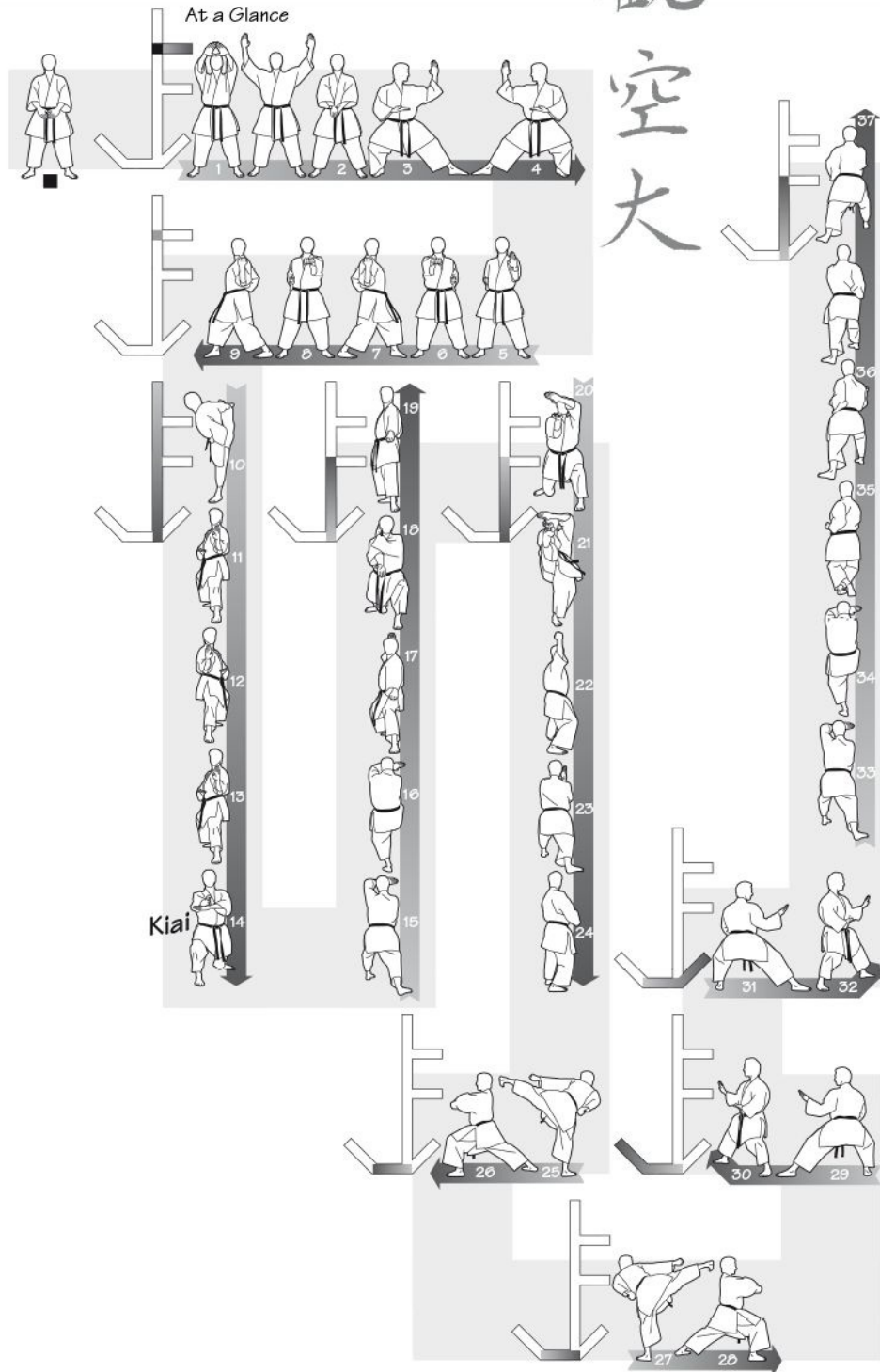
The last technique of this series (age uke, No. 26) can also be interpreted as an arm break (fumikomi age uke).

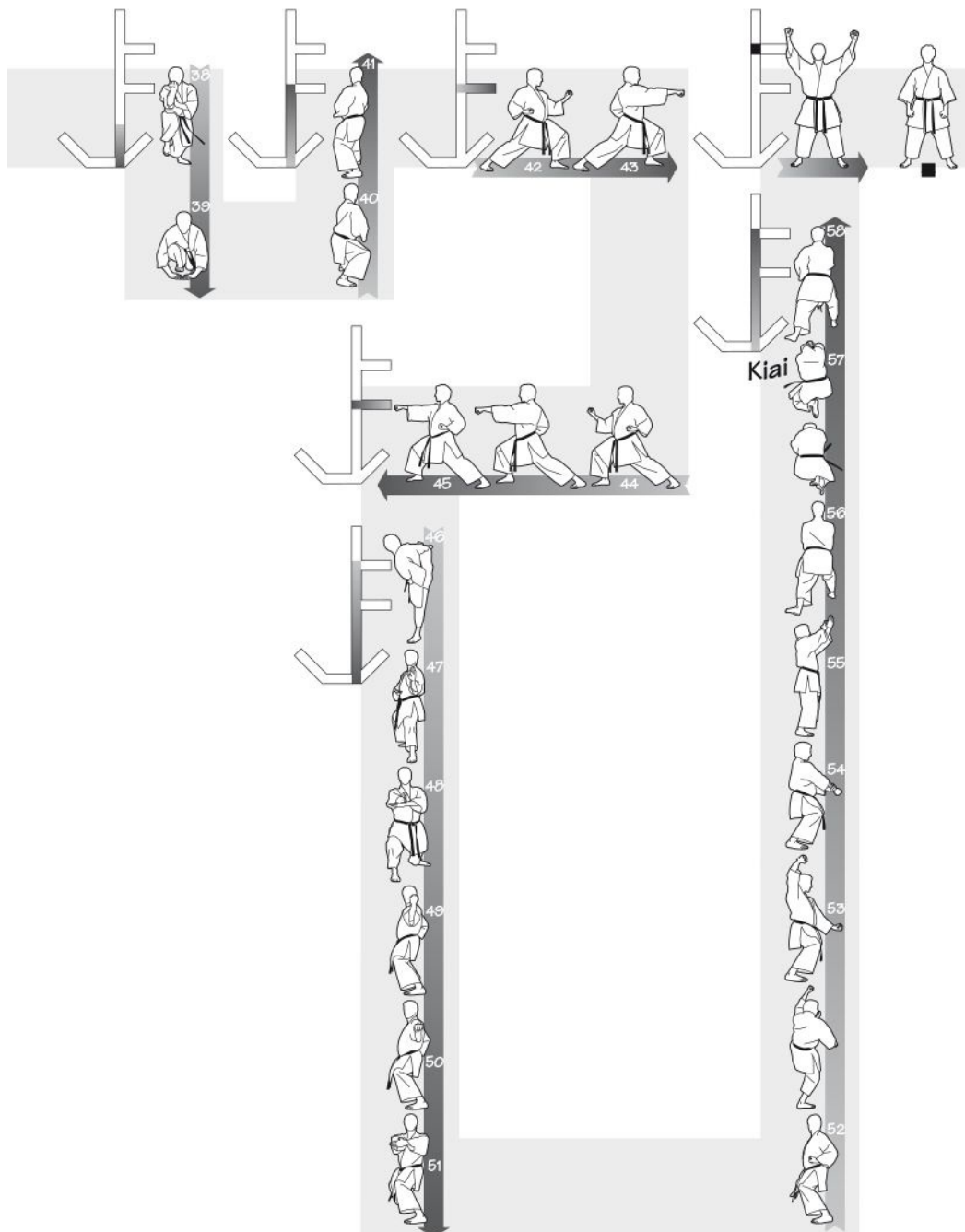
Duration: About 60 seconds

Kanku dai

Kanku dai

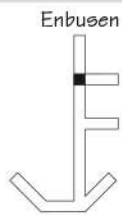
觀
空
大





観 Kankû dai

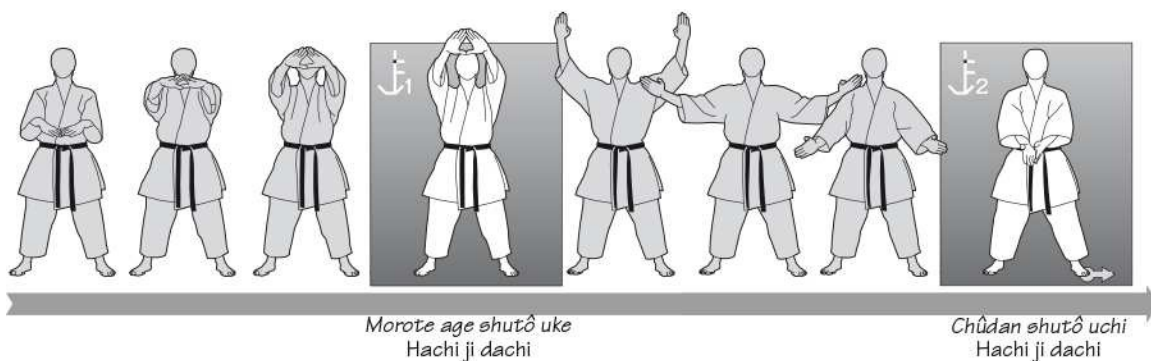
To View the Heavens - Greater



空大

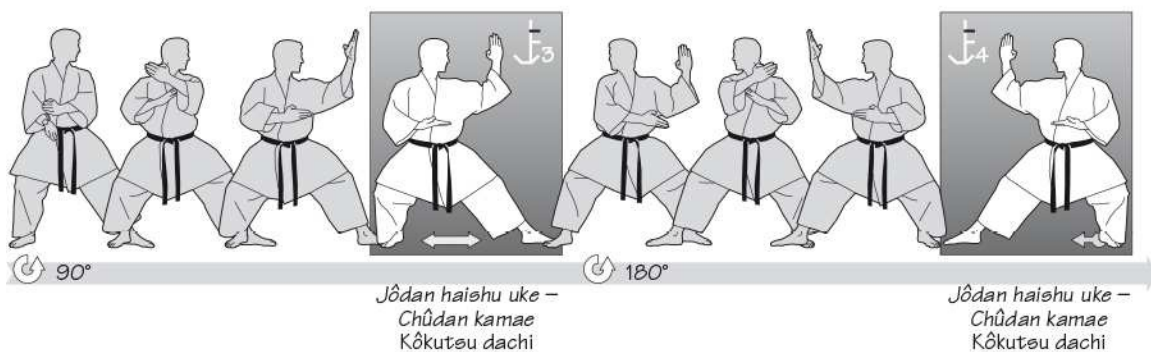


Yûi
Hachi ji dachi



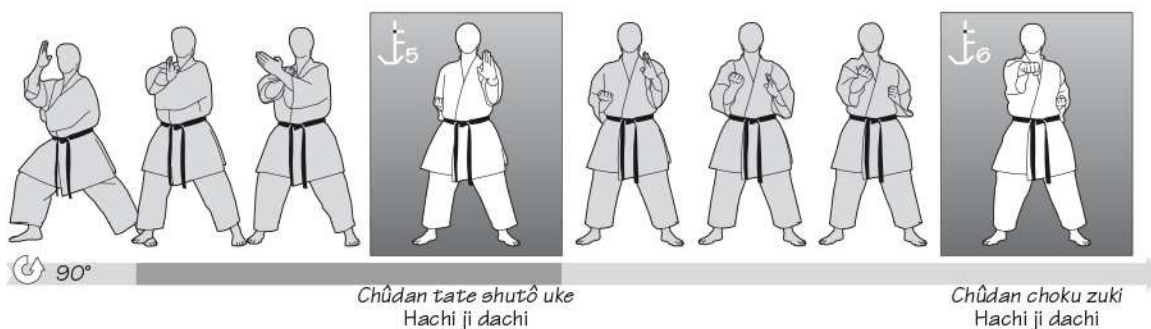
Morote age shutô uke
Hachi ji dachi

Chûdan shutô uchi
Hachi ji dachi



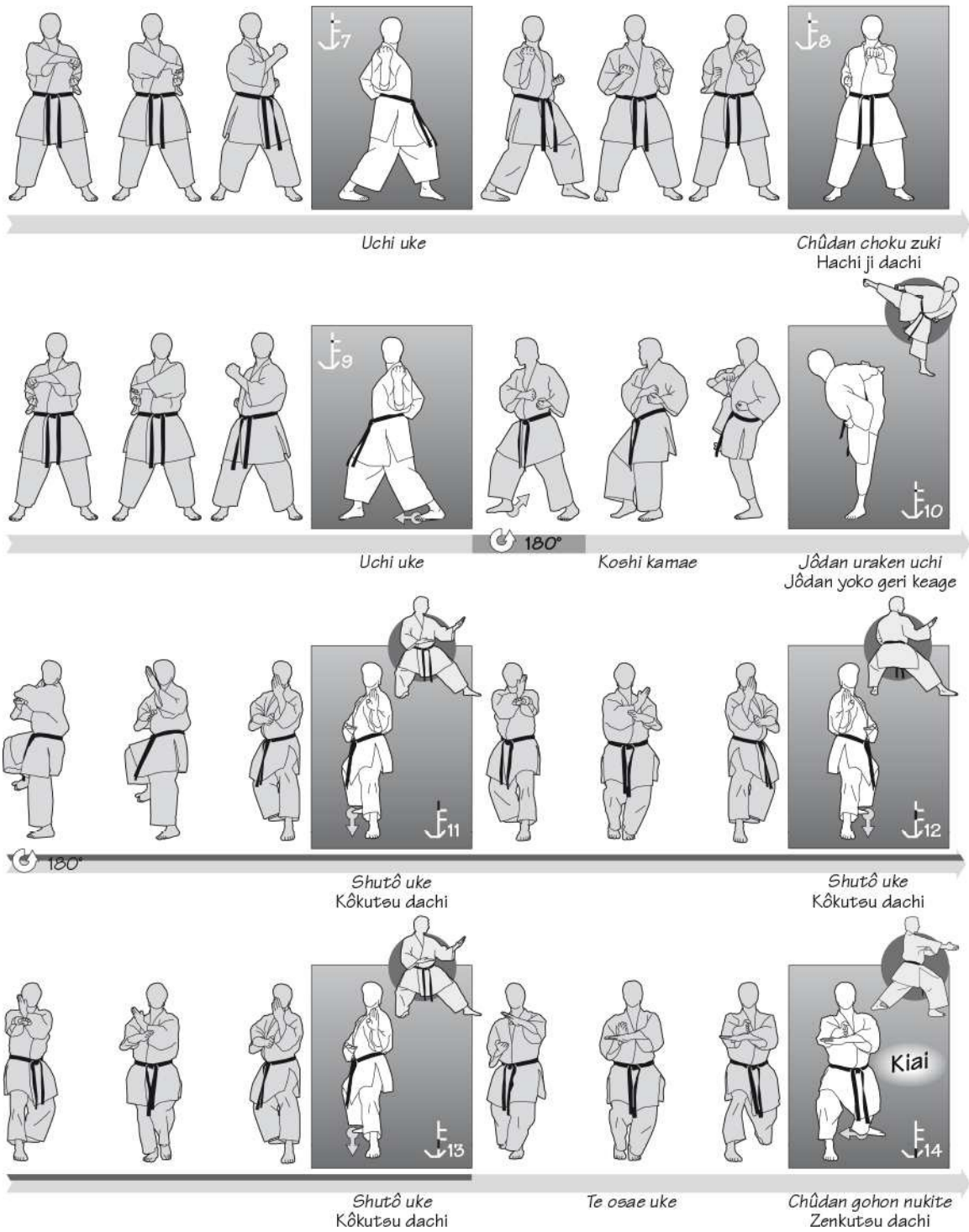
Jôdan haishu uke -
Chûdan kamae
Kôkutsu dachi

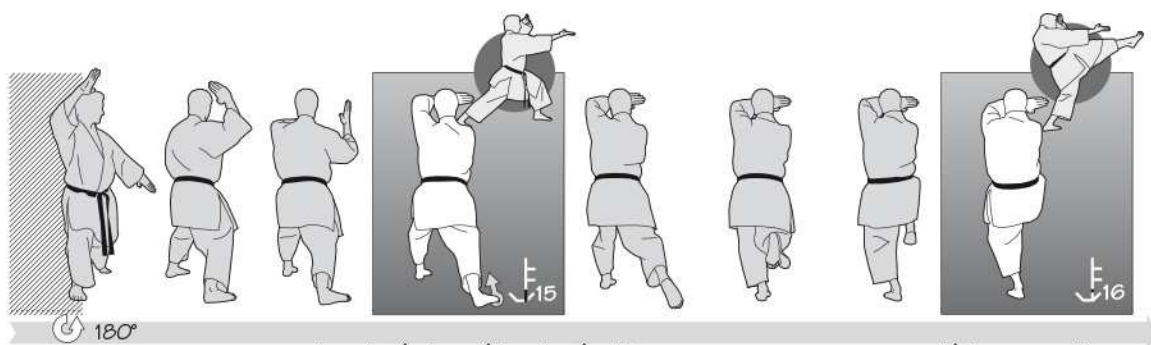
Jôdan haishu uke -
Chûdan kamae
Kôkutsu dachi



Chûdan Tate shutô uke
Hachi ji dachi

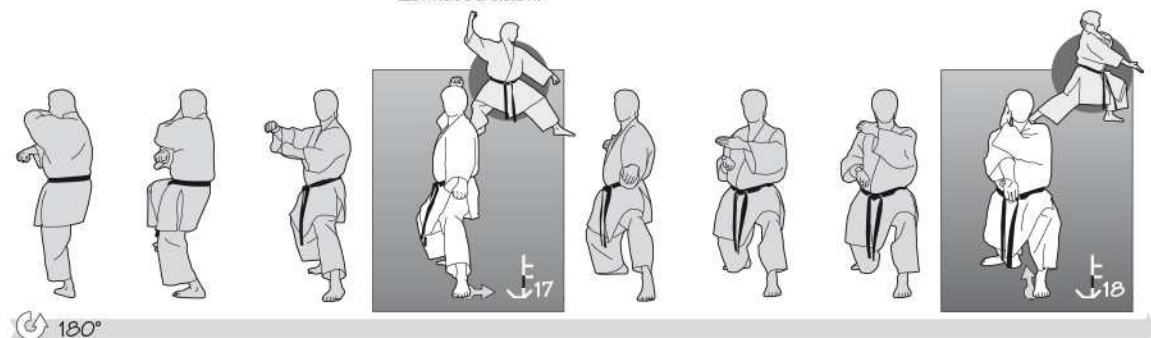
Chûdan choku zuki
Hachi ji dachi





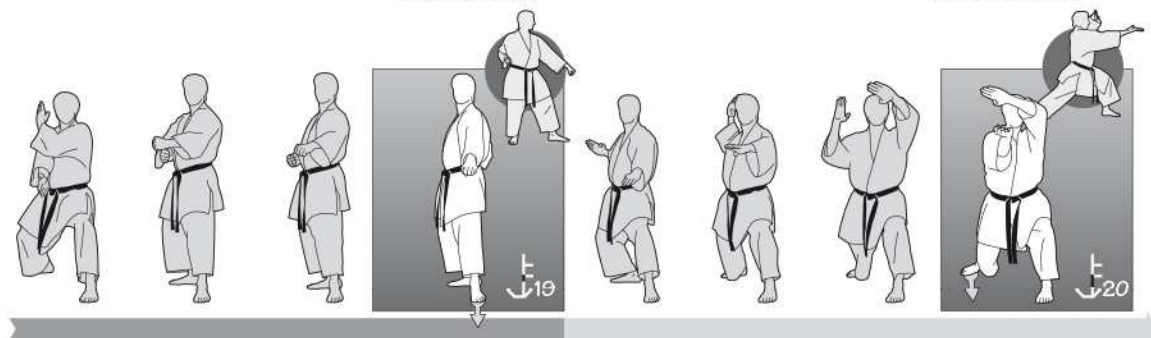
Age shutô uke - Jôdan shutô uchi
Zenkutô dachi

Jôdan mae geri keage



Manji uke
Kôkutô dachi

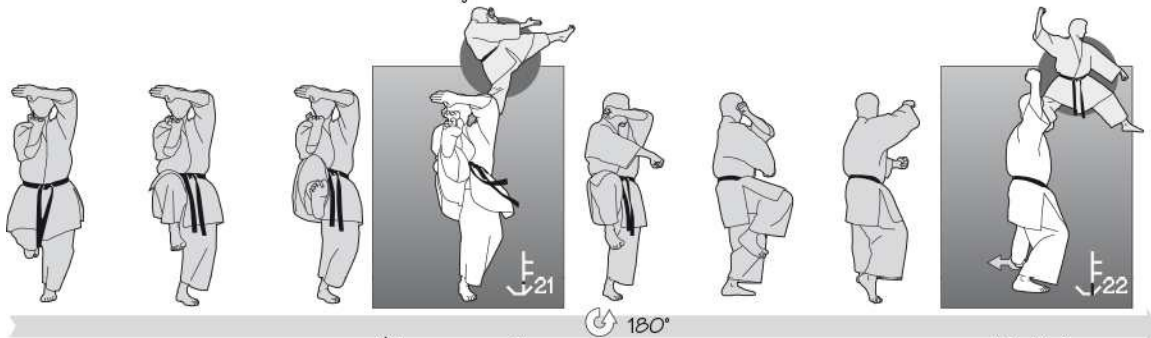
Gedan nukite - Te nagashi uke
Zenkutô dachi



Tôukami yosé

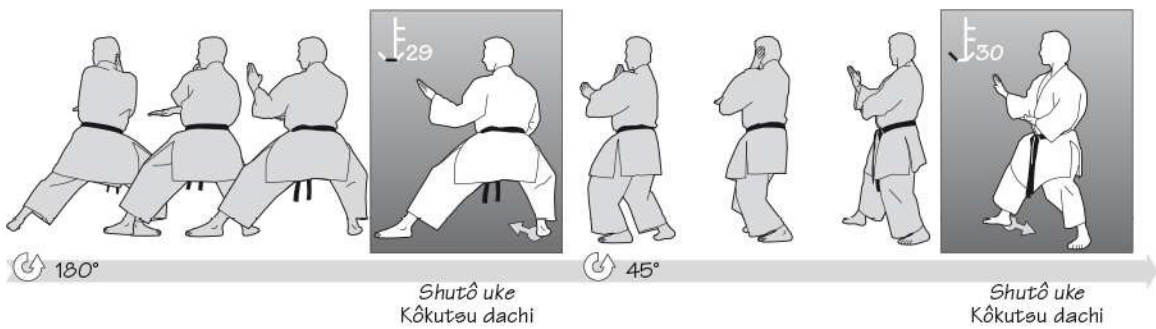
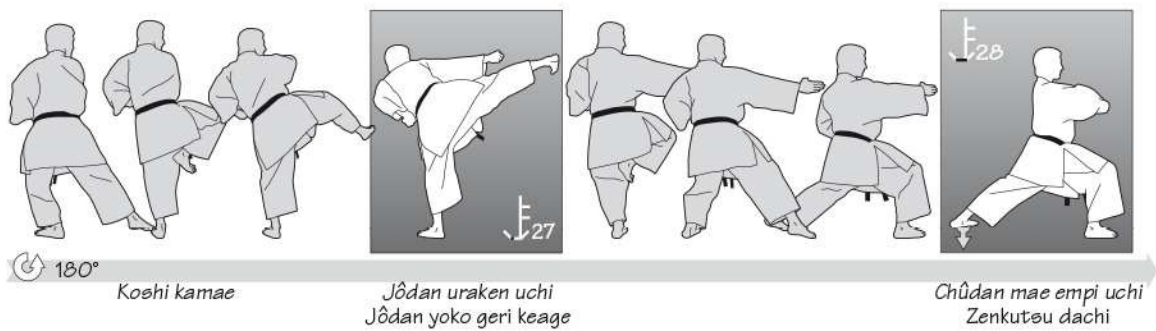
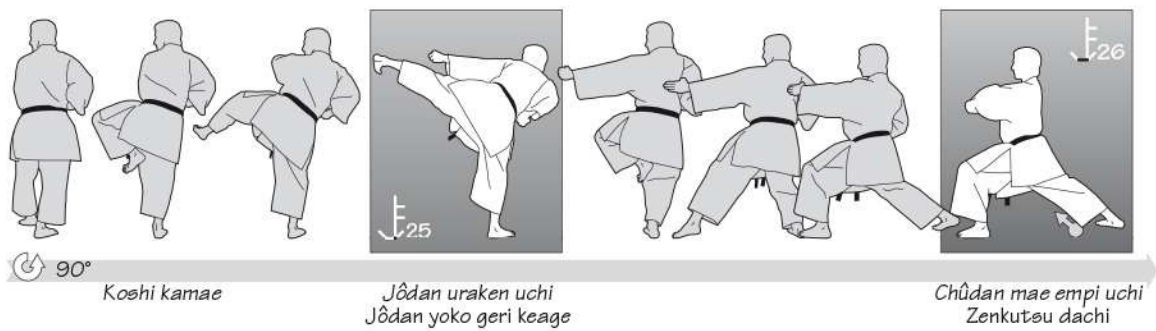
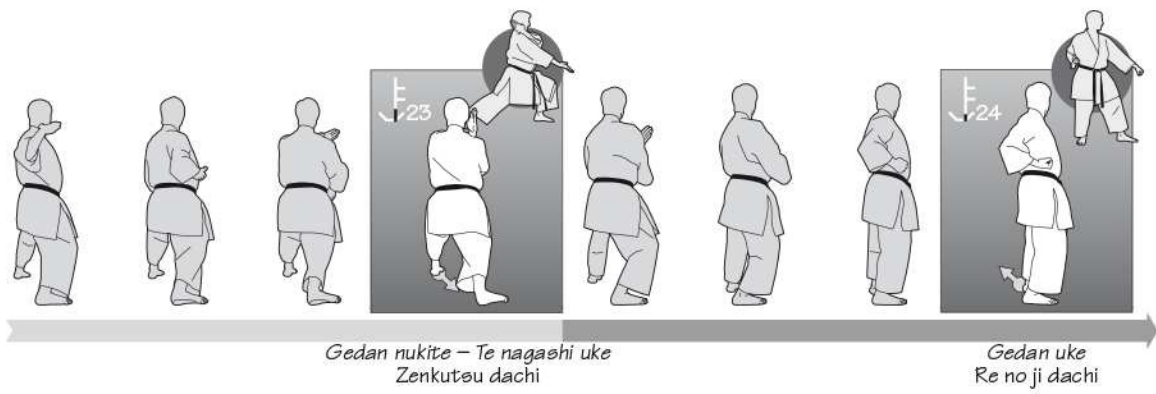
Gedan uke
Re no ji dachi

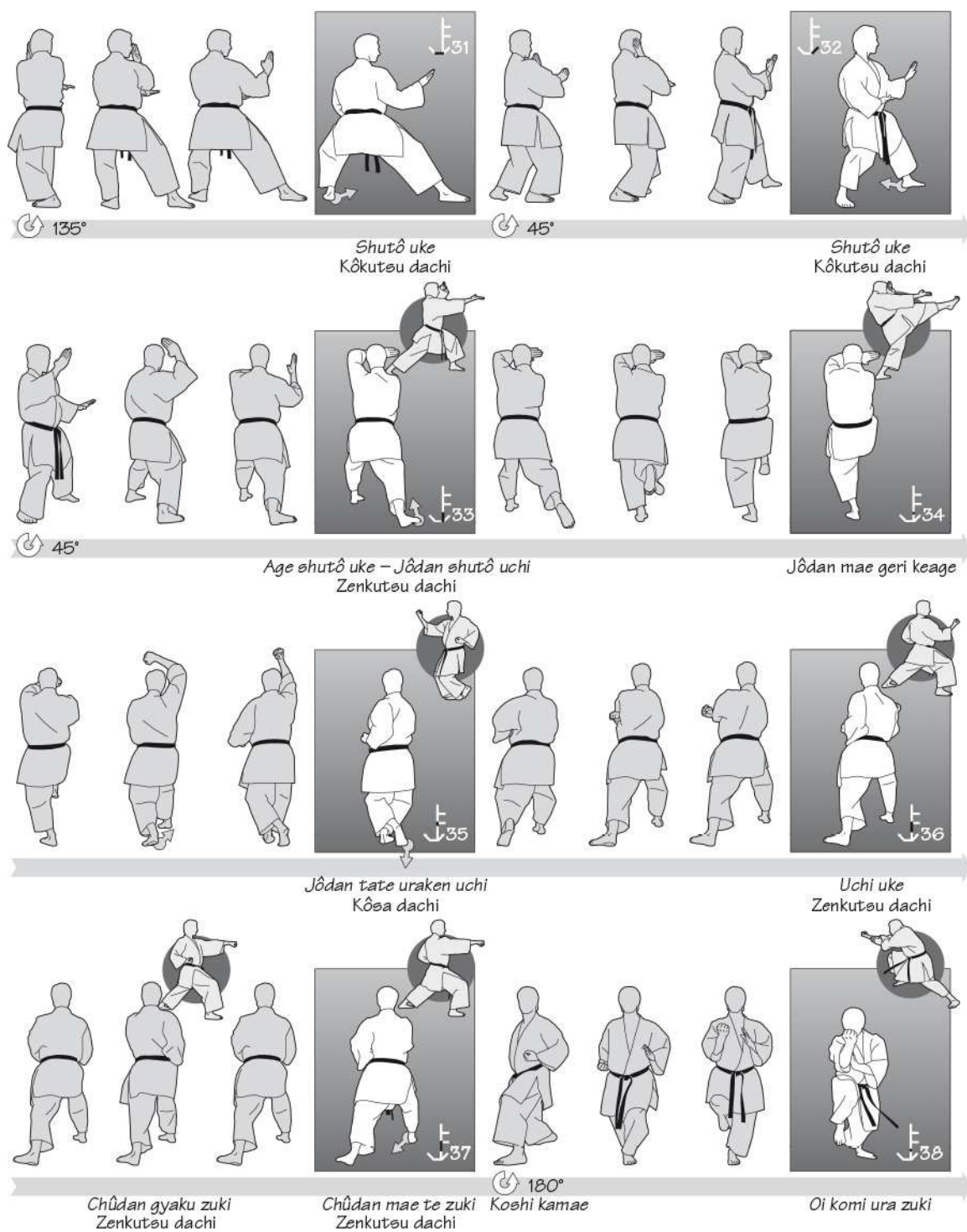
Jôdan shutô uchi - Age shutô uke
Zenkutô dachi

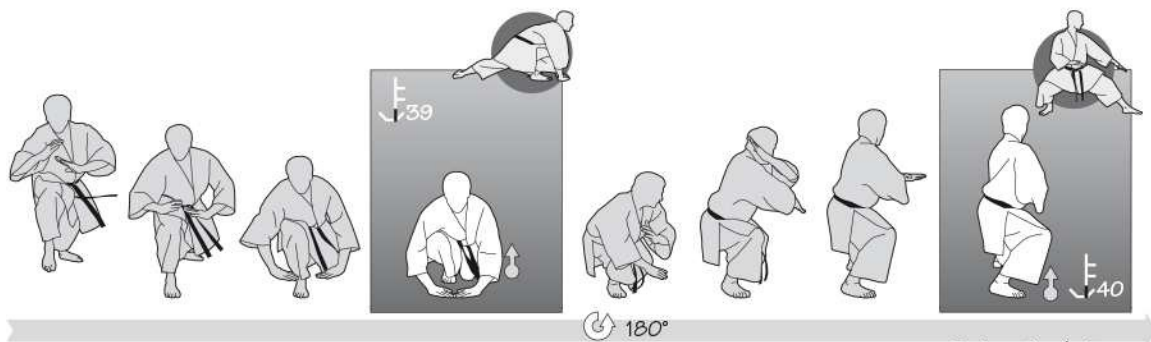


Jôdan mae geri keage

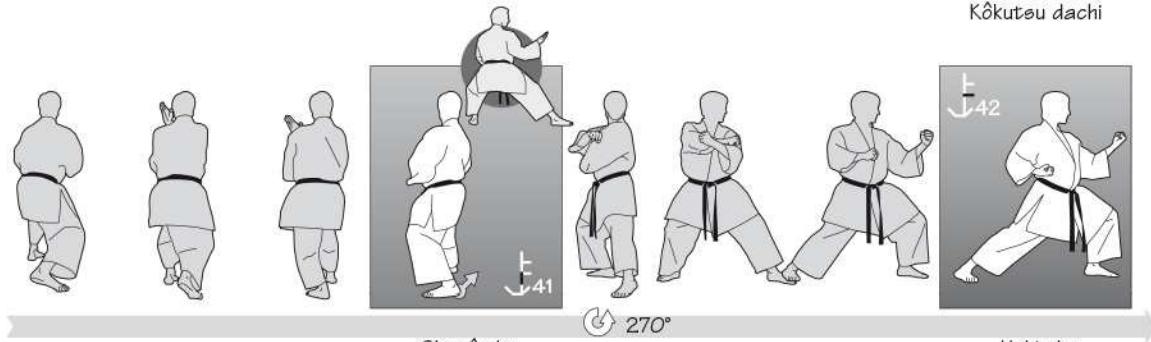
Manji uke
Kôkutô dachi





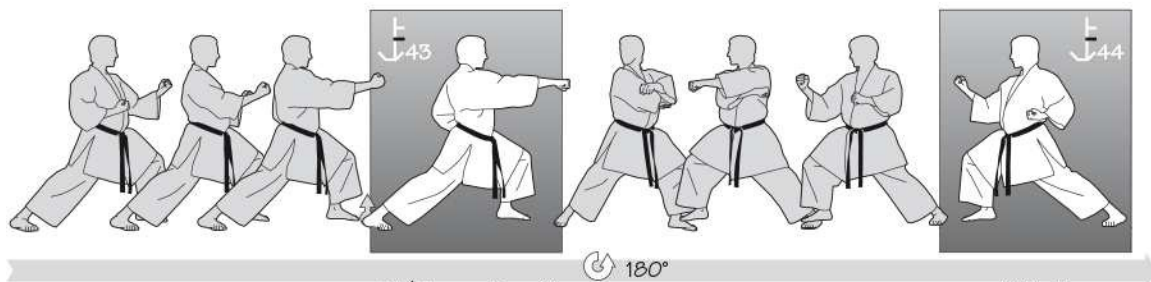


Gedan shutô uke –
Gedan kamae
Kôkutsu dachi



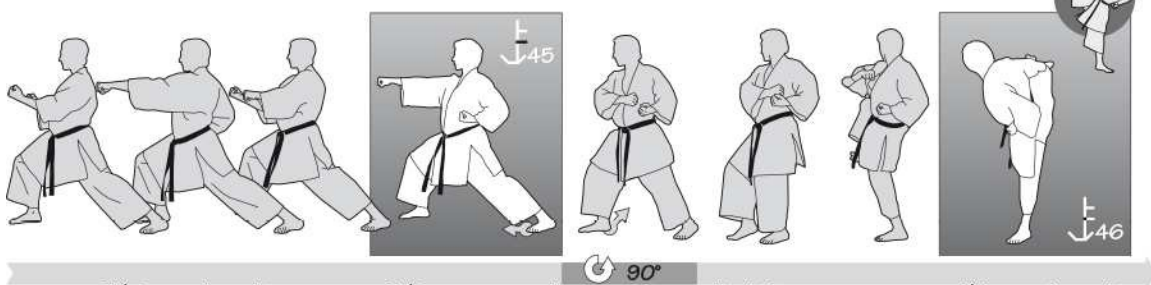
Shutô uke
Kôkutsu dachi

Uchi uke
Zenkutsu dachi



Chûdan gyaku zuki
Zenkutsu dachi

Uchi uke
Zenkutsu dachi

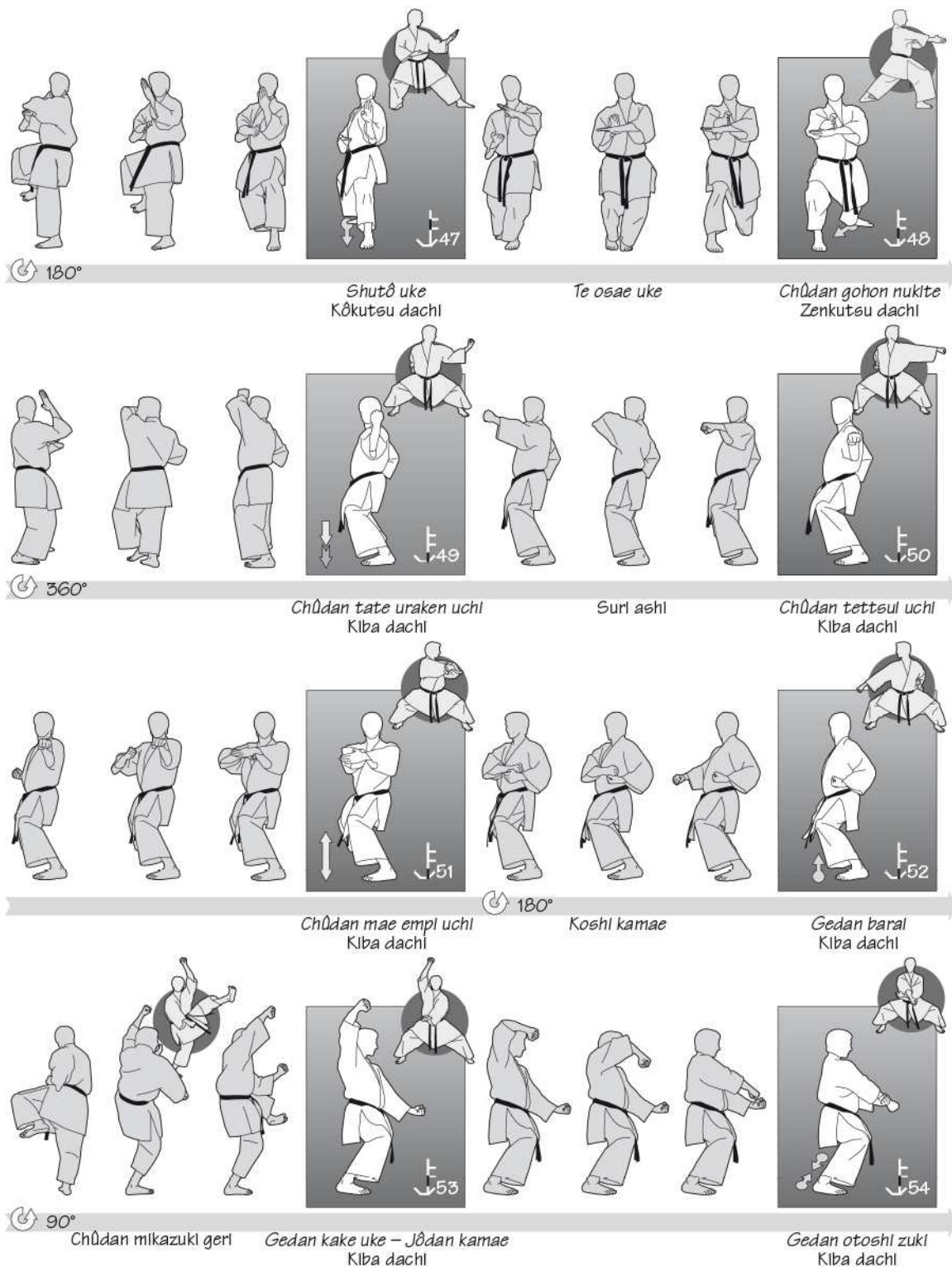


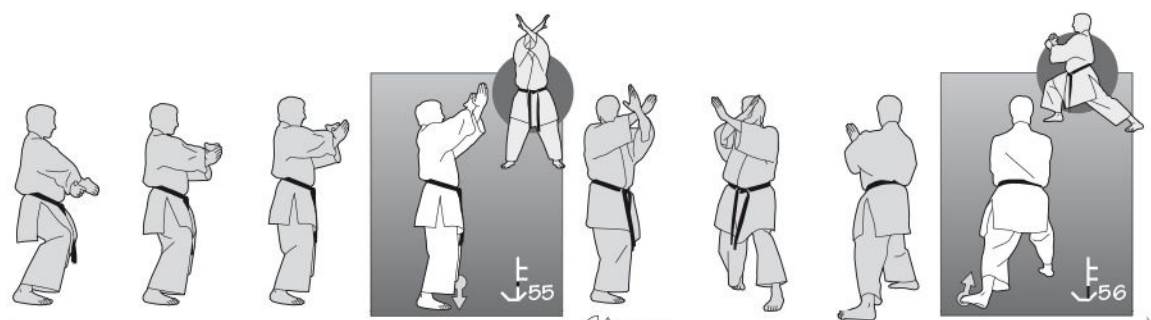
Chûdan gyaku zuki
Zenkutsu dachi

Chûdan mae te zuki
Zenkutsu dachi

Koshi kamae

Jôdan uraken uchi
Jôdan yoko geri keage





Jôdan jûji kaishu uke
Hachi ji dachi

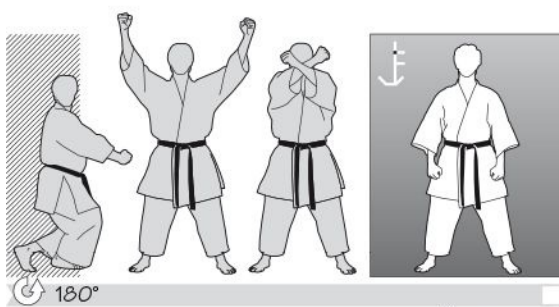
270°
Tasukami yose

Chûdan jûji kamae
Zenkutô dachi



Nidan tobi geri

Chûdan tate uraken uchi
Zenkutô dachi



Yame
Hachi ji dachi

Originally Kankû dai was called Kûshankû, which is still the name in the Wadô-ryû and Shôrin-ryû styles.

As in Jion, Kankû dai contains some elements from the Heian series. The name (meaning, "to view the heavens") comes from the first movement. It symbolizes the way of the sun: in the morning the sun rises, shines during the day, and sets in the evening. The open hands (fingertips of the left thumb and index finger cover the tips of the respective fingers of the right hand) form a triangle that arcs slowly upward in front of the body. The eyes fix on the triangle, after the hands reach eye level, and follow it upward.





The arms continue to go up, divide at the highest point, and slowly move downward in a big circle uniting again into an attacking technique in front of the body (No. 2). This technique can be the defense against a double grab, forcing apart the arms of the opponent and attacking his ribs.













Technique Nos. 38 and 39 represent an attack against an opponent from the back and a dodge of a horizontal stick thrust that comes from the side. The following technique (No. 40) takes place in a deep kôkutsu dachi (block of a gedan attack before countering with a shutô uke [No. 41], in this case an attacking technique). The movement between Nos. 48–49 is the release from a grab at the fore-wrist achieved by ripping away the arm and doing a 360-degree twist. In technique Nos. 53–54 a mae geri is blocked, the leg fixed, and the shin bone is struck with otoshi zuki. A block against a jôdan zuki (No. 55) follows, which ends with breaking the opponent's arm via a twist over the shoulder. The kata finishes with a big circular arm movement, and thus repeats the symbolism of the setting sun.


Duration: About 90 seconds










Glossary












Glossary

	Age uke	rising block
	Age zuki	rising punch
	Ai	harmony
	Ashi	foot, leg
	Ashi barai	foot sweep
	Ate waza	smashing technique, striking technique with kime
	Awase zuki	U-punch
	Bassai dai	kata: "to penetrate a fortress"; greater of pair
	Bassai shô	kata: "to penetrate a fortress"; lesser of pair
	Budô	martial way
	Bunkai	formal application of kata techniques
	Bushi	warrior
	Bushidô	way of the warrior
	Chinte	kata: "extraordinary/strange hand"
	Choku zuki	straight punch
	Chûdan	middle level (abdomen)
	Chûdan kamae	guard up middle level
	Dachi	stance
	Dan	black-belt rank
	Dô	way
	Dôjô	school or training hall to seek or continue the way
	Enbusen	performance line of a kata
	Empi	kata: "the flight of the swallow" (also Enpi) or elbow
	Empi uchi	elbow strike
	Fudô dachi	rooted stance (also known as sôchin dachi)
	Fumikiri	cutting kick
	Fumikomi	stamping kick
	Fumikomi uke	defense technique while stepping in
	Gaiwan	outer side of forearm (pinky-finger side)
	Gankaku	kata: "crane on a rock"
	Gedan	low level (belt or groin area)

	Gedan barai	downward block (gedan area)
	Gedan kake uke	downward hooking block
	Gedan kamae	guard up low level
	Gedan nagashi uke	downward sweeping block
	Geri	kick (also known as keri)
	Gi	uniform (e.g., karate uniform)
	Go	five
	Gojû shi ho dai	kata: "fifty-four steps"; greater of pair
	Gojû shi ho shô	kata: "fifty-four steps"; lesser of pair
	Gyaku hanmi	over-rotated upper body in half front stance position (e.g., to make it possible to block with the back arm)
	Gyaku zuki	reverse punch
	Hachi	eight
	Hachi ji dachi	ready stance, feet apart in shoulder width, toes pointing outside (yôï position)
	Haishu	back of hand
	Haishu uchi	backhand strike
	Haishu uke	backhand block
	Haitô	ridge hand
	Haitô uchi	ridge-hand strike
	Haitô uke	ridge-hand block
	Haiwan	upper side of forearm
	Haiwan nagashi uke	sweeping block with back of forearm
	Hajime	command to begin
	Hangetsu	kata: "half moon"
	Hangetsu dachi	wide hourglass (half moon) stance
	Hanmi	half front facing position, hips are at 45-degree angle to front with head facing forward
	Hara	energy center, approximately 3cm below belly button
	Hasami zuki	scissors punch
	Heian	"peaceful mind"; series of five katas

	Heikô dachi	parallel stance shoulder width, feet are parallel
	Heikô zuki	parallel punch
	Heisoku dachi	informal attention stance, feet together
	Hidari	left
	Hiji	elbow
	Hiji ate	elbow strike
	Hiji suri uke	sliding elbow block
	Hiki te	draw hand
	Hiza	knee
	Hiza geri	knee kick/strike (also known as hizagashira)
	Hiza uke	knee block
	Ichi	one
	Ippon ken	one knuckle fist
	Ippon nukite	single finger strike
	J'in	kata: "in the shade of compassion"
	Jion	kata: "love and goodness" or "a Buddhist temple in China"
	Jitte	kata: "ten hands"
	Jiyû ippon kumite	one-step sparring
	Jiyû kumite	free sparring
	Jôdan	head level
	Jôdan kamae	guard up at head level
	Jû	ten
	Jûji uke	X-block
	Kaeshi-ippun kumite	returning one-step sparring, or countering one-step sparring
	Kagi zuki	hook punch
	Kaishu	open hand
	Kakato	heel
	Kakato geri	heel kick, downward
	Kake shutô uke	hooking knife-hand block
	Kake uke	hooking block
	Kakiwake uke	reverse wedge block (from inside out)

	Kakutô	bent wrist (crane)
	Kakutô uchi	bent-wrist strike
	Kakutô uke	bent-wrist block
	Kankû dai	kata: "to view the heavens"; greater of pair
	Kankû shô	kata: "to view the heavens"; lesser of pair
	Kara	empty
	Karate	empty hand
	Karate dô	the way of empty hand
	Karateka	karate practitioner
	Kata	form/shoulder
	Kata hiza dachi	one-knee stance
	Kata shiai	kata competition
	Kata uke	shoulder block
	Kawashi geri	foot technique while dodging or moving away
	Keage	snap kick (also kebanashi)
	Keitô	chicken-head wrist
	Keitô uchi	chicken-head wrist strike
	Keitô uke	chicken-head wrist block
	Kekomi	thrust kick
	Ken	fist
	Kentsui	hammer fist
	Keri waza	foot techniques in general
	Ki	energy
	Kiai	combined energy, spirit yell
	Kiba dachi	straddle stance
	Kihon	basic techniques
	Kihon-gohon kumite	five-step sparring with basic techniques (also gohon kumite)
	Kihon-ippon kumite	one-step sparring with basic techniques (also ippon kumite)
	Kihon-sanbon kumite	three-step sparring with basic techniques (also sanbon kumite)
	Kime	focus
	Kime waza	finishing technique

	Kizami zuki	jab punch with front fist
	Kobudô	general term for Japanese weapons art
	Kôkutô dachi	back stance
	Kôsa dachi	crossed-leg stance
	Koshi	ball of foot
	Koshi kamae	fists to the hip
	Kumade	bear hand
	Kumite	sparring
	Kumite shiai	sparring tournament
	Kyu	colored-belt level
	Kyû	nine
	Maai	distance
	Mae	forward
	Mae ashi geri	front kick with front leg
	Mae empi uchi	forward elbow strike (also mae hiji ate)
	Mae geri	front kick
	Mae geri keage	front snap kick
	Mae geri kekomi	front thrust kick
	Mae te zuki	punch with front fist stationary
	Mae tobi geri	flying front kick
	Makiwara	punching board or post (to experience the reaction of body and joints through full contact)
	Manji uke	double block (one arm executes gedan barai while other arm executes jodan heiwan uke)
	Mawashi	roundhouse
	Mawashi empi uchi	roundhouse elbow strike (also mawashi hiji ate)
	Mawashi geri	roundhouse kick
	Mawashi zuki	roundhouse punch
	Mawatte	turn around
	Meikyô	kata: "bright mirror"
	Migi	right



Mikazuki geri crescent kick

Mizu water

Mizu nagare flowing-water principle; to impress techniques, e.g., kagi zuki; The posture of the arm should allow a drop of water to flow down from the shoulder to the hand in a constant motion.

Mizu no kokoro "soul like water" (psychological principle emphasizing the need to calm your mind while facing an opponent)

Mokusô meditation



Morote sukui uke augmented scooping block



Morote tsukami uke augmented grasping block



Morote uke augmented forearm block



Morote zuki two-hands punch



Mushin "mind, no mind," or without mind; a clear, calm spirit



Musubi dachi informal attention stance (heels together, toes out in V-shape)



Nagashi uke flowing or sweeping block

Naha te hand from Naha, old Okinawan karate style

Naiwan inner side of forearm (thumb side)



Nakadaka ippon ken middle-finger knuckle fist



Nami ashi returning-wave kick to avoid sweep (also nami gaeshi)



Neko cat

Neko ashi dachi cat stance

Ni two

Nidan tobi geri double jump kick



Nihon nukite two fingers spear hand

Nijû shi ho kata: "twenty-four steps"



Nukite spear hand (also gohon nukite)










Oi komi to press or push into a corner
















Oi zuki lunge punch













Osae pressing or holding

Otagai ni rei bow to one another

Otoshi downward

	Otoshi empi uchi	downward elbow strike (also otoshi hiji ate)
	Otoshi uke	dropping block with horizontal forearm
	Re no ji dachi	L-stance
	Rei	bow
	Ren geri	alternate kick, i.e., left and then right
	Ren zuki	alternate punch, i.e., left and then right
	Roku	six
	Ryû	style
	San	three
	Sanbon zuki	triple punch (also sanbon ren zuki)
	Sanchin dachi	hourglass stance
	Seiken	fore-fist
	Seiken choku zuki	fore-fist straight punch
	Seiryûtô uchi	ox-jaw hand strike
	Seiryûtô uke	ox-jaw hand block
	Seiza	formal Japanese sitting position
	Sempai	assistant instructor; highest ranked student
	Sensei	master/teacher/idol/someone who shows the way (not only instructor)
	Sensei ni rei	bow to the master/sensei
	Sentei kata	chosen kata (tournament)
	Shi	four (also yon)
	Shiai	tournament
	Shichi	seven
	Shihan	master instructor sixth dan or higher
	Shiko dachi	square stance, feet point at 45-degree angle
	Shitei kata	compulsory kata (tournament)
	Shizentai	natural position
	Shômen	front side of dôjô
	Shômen ni rei	bow to the front of dôjô
	Shôrei	original, power/strong kata style

	Shôrin	original, speed/swiftness kata style
	Shôtôkan	"house of shôtô"/"pine sea style"; karate style founded by Gichin Funakoshi (1868–1957)
	Shuri te	hand from Shuri, old Okinawan karate style
	Shutô	knife hand
	Shutô uchi	knife-hand strike
	Shutô uke	knife-hand block
	Shuwan	lower side of forearm
	Sôchin	kata: "to keep the peace"
	Sôchin dachi	diagonal straddle stance (also fudô dachi)
	Sokumen awase uke	side combined block
	Sokutei	sole
	Sokutei mawashi uke	circular sole block
	Sokutei osae uke	pressing sole block
	Sokutô	sword foot
	Soto	outside
	Soto uke	outside forearm block (also soto ude uke)
	Sukui uke	scooping block
	Suri ashi	sliding
	Tai sabaki	roundhouse body twist, body evasion
	Taikyoku	intensified studying, first cause, levels 1–3
	Tameshiwari	breaking of wood, tiles, etc.
	Tate empi uchi	upward elbow strike (also tate hiji ate)
	Tate shutô uke	vertical knife-hand block with straightened arm
	Tate uraken uchi	vertical back-fist strike
	Tate zuki	vertical punch
	Te	hand
	Te nagashi uke	sweeping hand block
	Te osae uke	pressing hand block (also osae uke)
	Te waza	general term for hand techniques
	Tei no ji dachi	T-stance

	Teishô	palm heel
	Teishô uchi	palm-heel strike
	Teishô uke	palm-heel block
	Tekki	kata series: "iron knight," levels 1–3
	Tekubi	wrist
	Tekubi kake uke	hooking-wrist block
	Tettsui	iron hammer
	Tettsui uchi	iron-hammer strike
	Tobi geri	jump kick
	Tôde	China-hand, original name of karate
	Tokui kata	favorite kata
	Tomari te	hand of Tomari, old Okinawan karate style
	Tsukami yose	grasping and pulling
	Tsuki	moon
	Tsuki no kokoro	"a spirit as the moon" (spiritually balanced in every situation)
	Tsuru ashi dachi	crane stance, one-leg stance
	Uchi	inside/striking
	Uchi hachi ji dachi	inverted open-leg stance
	Uchi uke	inside forearm block (also uchi ude uke)
	Ude	arm (also wan)
	Ude uke	arm block
	Uke	blocking
	Uke waza	general term for blocking techniques
	Unsu	kata: "cloud hands"
	Ura mawashi geri	back or reverse roundhouse kick
	Ura zuki	close punch, palm in- or upward
	Uraken	back fist
	Uraken uchi	back-fist strike
	Ushiro	back
	Ushiro empi uchi	back elbow strike (also ushiro hiji ate)
	Ushiro geri	back kick

	Ushiro mawashi geri	back roundhouse kick
	Ushiro tobi geri	back jump kick
	Wan	arm (also ude)
	Wankan	kata: "king's crown"
	Wantô	forearm, sword arm
	Washide	eagle hand
	Waza	technique
	Yama	hill
	Yama zuki	wide U-punch, which looks like the Japanese letter for mountain
	Yame	stop
	Yôi	ready, attention
	Yoko	side
	Yoko empi uchi	side elbow strike (also yoko hiji ate)
	Yoko geri	side kick
	Yoko geri keage	side snap kick
	Yoko geri kekomi	side thrust kick
	Yoko tobi geri	side jump kick
	Zanshin	vigilance; awareness of one's surroundings
	Zazen	sitting Zen
	Zen	meditation/life philosophy; originated from Buddhism
	Zenkutsu dachi	front stance
	Zuki	punch
	Zuki waza	general term for arm techniques

Closing Remarks

When I started to approach writing a book on the subject of kata, I was not aware of the complexity of the task. While working on the book a lot of questions arose that were not always easy to answer.

Thus, several other books had to be researched and many topics had to be discussed. For simplicity's sake, I made the decision to present only one opinion here, but I was forced to choose that one out of several correct possibilities (e.g., different ways of executing a single technique).

Also, the existing material available seemed to lack a certain refinement, and now and then, depending on the source, were even contradictory. However, I wanted to supply each question with an answer, so I made decisions to the best of my knowledge and belief.

That's why I take full responsibility for the content of this book and any mistakes it might contain herein.

The completion of this book was, in any case, a very interesting endeavor and I had a lot of fun doing it.

Now I hand the book over to you, the reader, for your enjoyment and information. With this happy thought I embark upon my next book: Shôtôkan Kata after the Black Belt.



Bibliography

Basile, Augusto	Karate-Kata, Volumes 1–5, Edizioni Mediterranee, Rome, Italy, 1973.
Coquet, Michel	La vera forza delle arti marziali, Ed. Amrita, Turin, Italy, 1997.
De Michelis, Bruno	La filosofia del Karate del maestro Funakoshi, FESIKA, Italy 1977.
Funakoshi, Gichin	Karate dô, Edizioni Mediterranee, Rome, Italy, 1987.
Funakoshi, Gichin	Karate-dô Kyôhan, Kodansha International, Tokyo, Japan, 1973.
Japan Karate-do Federation	Karate-do Kata Model, Shinteigata, Japan, 2001.
Nakayama, Masatoshi	Karate, Arnoldo Mondadori Editore, Milan, Italy, 1975.
Nakayama, Masatoshi	Best Karate, Volumes 1–8, Edizioni Mediterranee, Rome, Italy, 1976.
Schlatt	The Shôtôkan-Karate Dictionary, Erhard Götzelmann, Lauda, Germany, 2001.
Tokitsu, Kenji	Shaolin-mon, Luni Editrice, Milan, Italy, 1999.
Tokitsu, Kenji	Storia del Karate, Luni Editrice, Milan, Italy, 1995.
Various authors	Quellen japanischer Weisheit, Publisher Leobuchhandlung, St. Gallen, Switzerland.



... and ends with respect.
(Gichin Funakoshi)

Table of Contents

Title	2
Introduction	6
Karate-dô and Kata	7
Acknowledgments	11
Legend	12
The Author	14
Taikyoku shodan	15
Heian shodan	21
Heian nidan	27
Heian sandan	34
Heian yondan	40
Heian godan	47
Tekki shodan	53
Bassai dai	59
Empi	68
Jion	76
Hangetsu	86
Kanku dai	94
Glossary	107
Closing Remarks	118
Bibliography	119